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MEDEA DEBATING THE DEATH OF HER CHILDREN

(p. xxxiv).

THE
MEDEA OF EURIPIDES

WITH NOTES AND AN INTRODUCTION

BY

FREDERIC D. ALLEN, PH.D.

REVISED EDITION

BY

CLIFFORD H. MOORE, PH.D.



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PREFACE TO FIRST EDITION.

Of the conjectural emendations in the text of the *Medea*, which have been, especially during the last few decades, proposed in great numbers, such and such only have been adopted in the present edition as seemed to me either quite certain or in the highest degree probable. For the rest, the best manuscripts have been closely followed in the main. Anything like an incisive treatment of the text is, in my opinion, out of place in editions intended for learners. Only in a few hopelessly garbled passages the need of furnishing a readable text in decent metrical form has led me to admit bolder and more uncertain alterations. Here due warning is given the reader in the notes.

In interpretation I have striven for correctness rather than for originality, and have of course derived much from others. Brevity had to be studied, but I have not knowingly slurred over any real difficulty.

The following editions have been used: Porson's; Elmsley's (German reprint with Hermann's notes); Kirchhoff's editions of 1855 and 1867; Dindorf's (Oxford edition, 1839, and *Poetae Scenici*, 1868); Nauck's 3d edition, 1871, also his *Euripideische Studien*; Schoene's *Medea*, 1853; Pflugk and Klotz's 3d edition, 1867; Witschel's, 1858; Paley's 2d edition, 1872; Weil's, 1868; Hogan's *Medea*, 1873; Wecklein's *Medea*, 1874. This last-named excellent work has been of especial use.

Corrections or suggestions from any quarter will be gratefully received.

F. D. A.

CINCINNATI, September, 1876.

PREFACE TO THE REVISED EDITION.

THE revision of Professor Allen's *Medea* was originally entrusted to the late Dr. H. W. Hayley, whose untimely death, before he could begin the work, deprived American classical scholarship of one of the ablest of its younger followers. At Professor Goodwin's suggestion I then undertook the work. My effort has been to make only such changes as would have met Professor Allen's approval. Indeed, the first edition has proved itself so satisfactory in the past twenty-five years that I have run the risk of being thought over-conservative, and have preserved the original language and interpretations wherever possible,—in a few cases where I should have preferred other statements. The introduction has been in part rewritten. The orthography of the text has been brought into conformity with present-day knowledge; in a few passages the manuscript readings have been restored, and in vv. 1255 and 1256 two conjectures by Wecklein have been adopted, to make the strophe more readable. The notes have been placed beneath the text, and the metrical schemes of the choral parts incorporated at the proper places. Illustrative passages are for the most part printed in full; the more difficult Greek parallels have been translated. Experience shows that pupils have a tendency to avoid reading such passages, so that the parallels fail of their purpose. I hope that the addition of the translations may diminish this neglect. Three illustrations from ancient art have been introduced; descriptions of these are given on pp. xxxiv—xxxvii. As the *Medea* is generally the first Greek play read in college, no attempt has been made to prepare a learned edition, but solely one suited to the needs of freshmen.

The more recent editions of the *Medea* have been consulted during the revision; Wecklein's third edition has been of especial service to me, as his first was to the original editor.

For generous advice and assistance I am indebted to my friends and colleagues Professor Charles Burton Gulick and Mr. William Fenwick Harris of Harvard University, and particularly to Professor Frank Cole Babbitt of Trinity College, who not only put at my disposal his notes on the first edition, but has continually aided me with suggestions and criticisms while the book has been going through the press.

That the book in its present form may not be unworthy of its first editor is my chief desire.

C. H. M.

CAMBRIDGE, July, 1900.

TABLE OF CONTENTS.

	PAGES
INTRODUCTION	ix-xxxvii
EURIPIDES	ix-xxi
THE MEDEA	xxi-xxix
THE MYTH	xxix-xxxiv
THE ILLUSTRATIONS	xxxiv-xxxvii
TEXT AND NOTES	1-107
DEVIATIONS FROM THE MSS.	108

INTRODUCTION.

I. EURIPIDES.

1. **Life.** — What we know of Euripides' personal history, excluding that which is clearly fabulous, is substantially this. He was born about 480 B.C. — tradition said in Salamis on the day of the great sea fight with the Persians. In contrast to Aeschylus and Sophocles, who belonged to wealthy and distinguished families, Euripides was born into a humble condition. His parents, Mnesarchides (or Mnesarchus) and Clito, lived at one time in banishment in Boeotia; on their return to Athens they are said to have engaged in petty retail trade. It is clear, however, that Euripides had a good education. According to tradition he distinguished himself in his youth as an athlete and also devoted himself to painting; whatever the truth of the story may be, certainly no tragedian shows such a sense for that art as Euripides.¹ Yet he must have turned early to poetic composition, for he produced his first play, *The Daughters of Pelias*, at the age of twenty-five. Henceforth he devoted himself to the stage. His first play won but third place, and it was only after fourteen years of effort that he gained the first prize²; he enjoyed this distinction but five times in all.

Euripides was of a studious and speculative nature, an ardent disciple of the philosophers and sophists of his day, Anaxagoras, Prodicus, Socrates, and others, although he attached himself to no philosophic school. Of a gloomy temperament, he seems to have suffered from a morbid sensitiveness and a consciousness of being misunderstood, a feeling sometimes reflected in his works. In

¹ Cf. Huddilston, *Attitude of the Greek Tragedians toward Art*, pp. 72 ff.

² According to the *Parian Marble*, in 441 B.C.

contrast to the mass of his fellow-Athenians, he took no part in politics, but lived aloof from the world in the midst of his large collection of books. He is said to have been twice married, both times unhappily. His last years were spent away from Athens, first in Magnesia, then at Pella at the court of Archelaus, the Macedonian king, for whom he wrote his tragedy *Archelaus*. He died at Arethusa near Amphipolis in the spring of 406 B.C., and was buried not far from that city; at Athens a cenotaph was erected to him, for which an epitaph was written by either Thucydides or Timotheus.¹

2. Spirit and Tendencies.—In spirit Euripides stands in sharp contrast to Aeschylus and Sophocles. The former belongs to the period of the Persian wars and the formation of the Athenian empire; Sophocles represents the Athens which Pericles created; but Euripides, although a contemporary of Sophocles, is the representative of the new Athens, of the new political, moral, and aesthetic ideas that were coming into vogue in the last third of the fifth century before Christ, and supplanting the sterner and simpler notions of the earlier times. It was Athens in transition to the time of Demosthenes and Praxiteles, rather than the city of Pericles and Phidias, for which Euripides wrote. His extant plays show a fondness for rhetoric and philosophic reflection that distinguishes him from his two great predecessors; and it is precisely here that he reflects most accurately the tendencies of his time. Euripides was, furthermore, the most 'modern' of the great tragedians in that his interest lay in the thought and experiences of the common individual in daily life far more than in the legendary sufferings of beings in an heroic past. He was in no sympathy with the mythological spirit; but, being aware that his strength lay in the vivid delineation of human passion, he employed the myths chiefly as vehicles for the expression of his own conceptions of passion. The story of Medea, for example, gave him the means

¹ *Vita Eur.*:—

μνήμα μὲν Ἑλλάς ἅπασ' Εὐριπίδου· ὁστέα δ' ἴσχει
 γῇ Μακεδῶν, ἥπερ δέξατο τέρμα βίου·
 πάτρῃ δ' Ἑλλάδος Ἑλλάς, Ἀθῆναι. πολλὰ δὲ μούσαις
 τέρψας ἐκ πολλῶν καὶ τὸν ἔπαινον ἔχει.

of exhibiting both the wrath of a woman scorned and thrown aside and, in a secondary degree, the power of a mother's love. The human and romantic interest of the play is so great that the mythological element sinks into the background. Euripides has also a distinctly realistic tendency, and his conceptions lack the lofty ideality that distinguishes those of Sophocles; while his personages are taken from the heroic period, he brings them down to earth and makes them talk and act like common men. Aristotle in his *Poetics*¹ has preserved a remark of Sophocles, who said that he represented men as they should be, Euripides as they were.

Euripides was also in accord with his time in his philosophical and religious views. It was a period when men were consciously examining the bases of their institutions and beliefs. Great social changes also were in progress. Many thinking men had broken with the past, and Euripides shared the common scepticism. We cannot say that he had any definite religious or philosophic system, but he was vitally interested in many of the fundamental problems of life, the position of man in the universe, the relation of man to divinity, the root of evil and the source of suffering, and the question of a future life.² The weariness and woe of humanity groping in darkness seem to have oppressed him.

¹ Chap. 25.

² Cf. *Hipp.* 189-196:—

πᾶς δ' ὀδυνηρὸς βίος ἀνθρώπων,
 οὐκ ἔστι πόνων ἀνάπανσις.
 ἀλλ' ὅτι τοῦ ζῆν φίλτερον ἄλλο
 σκότος ἀμπίσχων κρύπτει νεφέλαις.
 δυσέρωτες δὴ φαίνομεθ' ὄντες
 τοῦδ' ὃ τι τοῦτο στίλβει κατὰ γῆν
 δι' ἀπειροσύνην ἄλλου βίουτο
 οὐκ ἀπόδειξιν τῶν ὑπὸ γαίας.

Also Frg. 816:—

ὦ φιλόζωοι βροτοί, ▲
 οἱ τὴν ἐπιστείχουσιν ἡμέραν ἰδεῖν
 ποθεῖτ' ἔχοντες μυρίων ἀχθος κακῶν.
 οὕτως ἔρως βροτοῖσιν ἔγκειται βίου.
 τὸ ζῆν γὰρ ἴσμεν, τοῦ θανεῖν δ' ἀπειρία
 πᾶς τις φοβεῖται φῶς λιπεῖν τὸδ' ἥλου.

To the conservatives, however, Euripides seemed a subverter of religion and morality,¹ and Aristophanes was never weary of assailing him for what he regarded as the debasing tendencies of his tragedies. In modern times Schlegel has renewed the attack. But much that seemed corrupting to the conservatism of Euripides' day cannot seem so to us; and many sentiments which have been cited as inculcating false morality seem harmless when taken in connection with the situation and the person who utters them. Yet after all allowance has been made, there still remain a number of passages in which Euripides shows a certain irreverence, a revolt against current religious views, and an indifference to the beliefs of the multitude that may well have shocked his audiences and brought him under suspicion.

While Euripides took no active part in politics, but lived the close life of a student of books, no poet was more patriotic or showed deeper love for Athens than he. In the *Medea*, although the scene is laid in Corinth, Euripides took advantage of the opportunity given by Medea's prospective flight to Athens to glorify his city in a choral song (824 ff.), second only to Sophocles' ode in the *Oedipus Coloneus*. Athens is also celebrated as protectress of the banished in four other plays, — the *Heracleidae*, *Hercules Furens*, *Supplices*, and *Phoenissae*.² In the *Andromache* and *Orestes* he

Frg. 833 : —

τίς δ' οἶδεν εἰ ζῆν τοῦθ' ὃ κέκληται θανεῖν,
τὸ ζῆν δὲ θνήσκειν ἔστι; πλὴν ὅμως βροτῶν
νοσοῦσιν οἱ βλέποντες, οἱ δ' ὀλωλότες
οὐδὲν νοσοῦσιν οἱ δὲ κέκτῃνται κακά.

Frg. 912 : —

πέμψον δ' ἐς φῶς ψυχὰς ἐνέρων
τοῖς βουλομένοις ἄθλους προμαθεῖν
πόθεν ἔβλαστον, τίς ῥίζα κακῶν,
τίνα δεῖ μακάρων ἐκθυσσάμενους
εὐρεῖν μόχθων ἀνάπαυλαν.

¹ E.g. in the scene between Apollo and Thanatos in the prologue to the *Alcestis*. Cf. also *Tro.* 884 ff., *Hec.* 488 ff.

² The fragmentary hypothesis of the *Supplices* closes with the words τὸ δὲ δῶμα ἐγκώμιον Ἀθηνῶν,

attacks the Lacedaemonians.¹ More than other poets he chose peculiarly Attic myths for dramatic treatment or brought familiar myths into connection with Attica.

3. Misogynism. — Euripides suffered in antiquity from the charge of misogynism also, but this trait has been exaggerated. No one has depicted nobler types of women than he in his *Alcestis*, *Iphigenia Taurica*, and *Heracleidae*; in other plays, it is true, he portrays women of strong passions who do great harm — Medea, Phaedra, and Hecuba. The poet possessed a deep insight into woman's character and was fond of portraying it in all its phases, dark as well as bright; that he recognized the possibilities of good as well as of evil is shown by the cases just cited, and also by a fragment from his *Melanippe* (494):

τῆς μὲν κακῆς κάκιον οὐδὲν γίγνεται
γυναικός, ἐσθλῆς δ' οὐδὲν εἰς ὑπερβολήν
πέφυκ' ἄμεινον · διαφέρουσι δ' αἱ φύσεις.

4. Works. — Tradition says that Euripides wrote ninety-two plays. Varro,² Cicero's contemporary, knew only seventy-five. Of these we possess eighteen and the *Rhesus*, which is almost universally thought to be spurious. The genuine plays are: *Alcestis*, *Andromache*, *Bacchae*, *Hecuba*, *Helena*, *Electra*, *Heracleidae*, *Hercules Furens*, *Supplices*, *Hippolytus*, *Iphigenia Aulidensis*, *Iphigenia Taurica*, *Ion*, *Cyclops* (a satyric drama), *Medea*, *Orestes*, *Troades*, and *Phoenissae*.

The dates of only six are known with certainty: *Alcestis*, 438; *Medea*, 431; *Hippolytus*, 428; *Troades*, 415; *Helena*, 412; *Orestes*, 408. A few others can be approximately placed. The *Bacchae* and *Iphigenia Aulidensis* were produced after the poet's death.

5. Style. — Euripides' language is free from the turgidity of Aeschylus, but lacks the noble tone of Sophocles. He consciously employed a diction in which the speech of daily life had a large

¹ Further in the *Heracleidae* he expresses his approval of the alliance with Argos, and in the *Hecuba* (254 ff.) and *Supplices* (232 ff.) attacks the demagogues.

² Gellius XVII. 4: Euripidem quoque M. Varro ait, cum quinque et septuaginta tragoedias scripserit, in quinque solis vicisse, cum eum saepe vincerent aliquot poetae ignavissimi.

part, but which was kept from being commonplace by the use of dialectic forms, poetic and archaic words and constructions. The result is that his verse gains in reality and in what we may call a human quality. The smoothness and dexterity of his language won recognition, apparently, even from his opponent, Aristophanes,¹ as well as praise from Aristotle.² He was strongly influenced by the passion for rhetoric prevalent in his day, and his plays contain much rhetorical artifice. Even smaller verbal quibbles, paradoxical expressions, alliterations, and the like, he does not disdain. Characteristic, too, are the long arguments between his personages on questions of right and wrong, sometimes quite irrelevant to the matter in hand. Almost every play has one or more of these. The author seems to delight to display his skill in making out a specious argument, even when one side is manifestly in the wrong. Such speeches smack rather of the law court (*δικανικοί λόγοι*) than belong to the tragic stage, and were not unjustly blamed by Aristophanes.³ Euripides is fond also of philosophizing through the mouths of his characters, and the abundance of maxims (*γνώμαι*), reflections, and generalizations on social and religious topics — another effect of the rhetorical training of his time — went far to render him attractive in later times. His plays were recommended for study to those who were preparing themselves for a public career.⁴ Histrionic art had developed in his day, and this influenced composition; it was necessary to furnish the actors with telling and pointed

¹ Aristoph. *Frg.* 397 D.: *χρῶμαι γὰρ αὐτοῦ τοῦ στόματος τῷ στρογγύλῳ, τοὺς νοὺς δ' ἀγοραλοὺς ἤττον ἢ κείνους ποιῶ.*

Cf. Schol. Plat. VI. p. 227 Herm.: 'Αριστοφάνης ἐκωμῶδεῖτο ἐπὶ τῷ σκώπτειν μὲν Εὐριπίδην, μμεῖσθαι δ' αὐτόν.

² Arist. *Rhet.* iii. 2: *κλέπτεται δ' εὖ, ἐάν τις ἐκ τῆς εἰωθυίας διαλέκτου ἐκλέγων συντιθῇ, ὅπερ Εὐριπίδης ποιεῖ καὶ ὑπέδειξε πρῶτος.*

³ *Rac* 534, where Euripides is called *ποιητῆς ῥηματίων δικανικῶν*.

⁴ Quint. X. i. 68: *illud quidem nemo non fateatur necesse esse iis, qui se ad agendum comparant, utiliore longe fore Euripidem. Namque is et sermone magis accedit oratorio generi, et sententiis densus, et in iis quae a sapientibus tradita sunt paene ipsis par, et in dicendo ac respondendo cuilibet eorum, qui fuerunt in foro disertī, comparandus.* *Cf.* Dio Chrys. or. XVIII. p. 47: *πολιτικῷ ἀνδρὶ πάνν ὠφέλιμος· ἐτι δὲ ἥθη καὶ πάθη δεῖνός πληρῶσαι καὶ γνώμας πρὸς ἅπαντα ὠφελίμους καταμίγνυσιν τοῖς ποιήμασιν.*

speeches, and to make the dramatic situations striking to meet the demands of the Athenian audience.

6. **Form.** — An examination of the structure of Euripides' plays shows many of them to be defective; they lack coherence and compactness; indeed in some the several scenes seem pieced together, and do not naturally follow one after the other. In general it may be said that Euripides relied on striking passages and thrilling scenes more than on the unity and symmetry of the whole. Instead of confining his audience's attention to the chief personage or to the development of a single idea throughout, as his predecessors had done, he preferred to present in turn that which was most striking in the several characters, thus securing variety of interest at a sacrifice of unity. The *Medea* is an exception to his general plan, for in this play Medea is continually the central figure, as much as Oedipus in Sophocles' *Oedipus Tyrannus*. Yet here the progress of events is interrupted to a certain extent by the scene between Aegeus and Medea, for which no sufficient motive has been given. Another of Euripides' best works, the *Hippolytus*, shows a lack of unity to a marked degree, for it breaks in two in the middle, so that the halves might well have been elaborated into separate plays. This shifting of interest is so common in modern plays that the present-day reader of Euripides may not feel it keenly as a defect in the poet's art; but the modern drama is subject to no such rigid conditions as were imposed on the Greek in the best period. These conditions did not admit readily the changes Euripides introduced.

Two points in his work have been especially blamed: (1) his prologues, long soliloquies, in which the situation is explained to the audience; (2) the interference of a god — the so-called *θεὸς ἀπὸ μηχανῆς* — at the end of the play to solve the difficulties of the situation. In the *Medea*, where the prologue is well managed, the nurse in her opening soliloquy reminds the spectators of the events that have preceded the moment when the play proper begins — the quest of the golden fleece, the return to Iolcus, the murder of Pelias, and the flight to Corinth; informs them of Jason's infatuation for the princess and consequent desertion of Medea; and finally

discloses her own fears of the harm which Medea in her passion may do. Thus the entire situation is at once made clear, not gradually disclosed, as by Sophocles. Apparently Euripides felt that the curious expectancy of his hearers was not necessary, and that they required the knowledge thus given them to appreciate the course of the play and to understand the motives and emotions of the characters in it. Such explanation was the more desirable now that single plays instead of trilogies were presented; indeed, with the free treatment of the myths which Euripides allowed himself, the explanatory prologue was almost a necessity. The fact that the spectator was made familiar with the outline of the tragedy did not necessarily diminish his interest in it; no one to-day enjoys Hamlet less because he knows the course and outcome of the play. Euripides deserves censure, however, not so much for employing explanatory prologues as for the manner in which he managed them. They are for the most part mechanical, and in ten of the plays are burdened with long genealogies that deserve the ridicule Aristophanes heaped on them.¹

The second objection urged by critics — that a majority of the tragedies have a mechanical ending in which the difficulties of the tragic situation are resolved by the intervention of a god — is well taken. Yet again unfavorable criticism must be directed, not at the introduction of a divinity into the tragedy, for which Aeschylus had set the example, but at the way Euripides employed this device. With him it seems to be a ready means of solving his dramatic difficulties rather than an inherent part of the play, and it is impossible to escape the conviction that the interposition of divine aid shows the poet's lack of invention. Seneca, whose tragedies are far inferior to their Euripidean originals, had the good taste to avoid such endings in his *Medea* and *Phaëdra*.²

¹ *Ran.* 946 and 1198 ff.; *Achar.* 47 ff. Cf. *Vita Eurip.*: καὶ ἐν τοῖς προλόγοις δὲ ὀχληρός. That the prologues in their present form are much interpolated does not affect the ancient judgment.

² Seneca's *Phaëdra*, however, it should be noted, was probably based on Euripides' lost play 'Ἰππόλυτος καλυπτόμενος, not on the extant 'Ἰππόλυτος στεφανηφόρος.

But with all Euripides' defects, we must recognize in him a poet and a thinker of high rank. Single scenes of his dramas are unexcelled, and in *Medea* and *Iphigenia* he has given us two tragic characters as permanent as any in literature. Critics in antiquity pointed out that his strength lay in the representation of passion (πάθη) and in his recognition scenes (ἀναγνώρισις). He could depict both the fiercest anger and the tenderest feeling, as in the character of *Medea*, who is moved to rage by the wrongs done her, and yet breaks down under the force of her love for her children.¹ The remarkable scene² in which *Medea* wavers in her resolution shows Euripides' ability in this direction. The author of the treatise on *The Sublime* says that in the presentation of rage and love, the passions Euripides introduced into tragedy, no other poet is so successful.³ His power in depicting recognition scenes appears in the *Ion*, where *Creusa* discovers that the youthful attendant who is about to take her life is her own son, and in the *Iphigenia Taurica*, in which the priestess learns that the human victim she is about to sacrifice to the goddess is her own brother; very famous in antiquity was the scene in the lost *Cresphontes*, in which *Merope*, who had already raised her axe with murderous intent over the sleeping youth she took to be an enemy, was saved from killing her son by the arrival of an aged attendant, who made known to her the truth. We can well believe Plutarch's statement that this scene thrilled the ancient audiences.⁴ In description, also, Euripides showed great ability.

The choral parts of his tragedies are inferior to the dialogue, and are loosely connected with the action of the play; often they could be omitted with no loss to the tragedy. If we can trust *Aristophanes*,⁵ he employed some low and common melodies for his songs. This decline of the chorus shows the way to later tragedy. He also treated his metres with great freedom, introducing resolutions

¹ 899, 922 ff.² 1021 ff.³ *De Sublim.* 15.

⁴ Plut. *de esu carn.* 5: σκοπέει δὲ τὴν ἐν τῇ τραγωδίᾳ Μερόπην ἐπὶ τὸν υἱὸν πέλεκυν ἀραμένην, ὅσον ἐν τῷ θεάτρῳ κίνημα ποιεῖ συνεχροθιάζουσα φόβῳ, καὶ δέος μὴ φθάσῃ τὸν ἐπιλαμβανόμενον γέροντα καὶ τρώσῃ τὸ μειράκιον. Cf. *Aristot. Poet.* 14 (he is speaking of different kinds of recognition) κράτιστον δὲ τὸ τελευταῖον, λέγω δὲ οἶον ἐν τῷ Κρεσφόντῃ ἢ Μερόπῃ μέλλει τὸν υἱὸν ἀποκτείνειν.

⁵ *Ran.* 1301 ff.

in the trimeter, and in the later plays employing free glyconics to a great extent in the lyric parts.

Yet in considering both Euripides' style and dramatic skill it is of the utmost importance to remember that his plays were written for the stage, not the closet, and that scenery had at this time come to be a matter of importance; such plays as the *Hercules Furens* and the *Troades* must have depended in no small degree on scenic effect for their success.

7. Fame. — Although Euripides was not so successful on the stage as Aeschylus and Sophocles, he won no little admiration from his contemporaries, especially after the beginning of the Peloponnesian war. A story told in Plutarch's *Life of Nicias*¹ attests his popularity. There it is said that certain fugitives from the Athenian army maintained themselves in Sicily by reciting Euripides' plays, and that captives gained their freedom by teaching their captors passages from his tragedies. Aristophanes imitated him even while attacking him, and Sophocles, on hearing of his death, came into the theatre dressed in mourning, while his actors and chorus appeared uncrowned. In the fourth century he was read and presented almost to the exclusion of the two older poets. Plato held him in high esteem, and Aristotle, although he gives Euripides the lowest place in the triad, still accords him his due.² Alexander is said to have recited an entire scene from the now lost *Andromeda* at the banquet which preceded his death. At Lycurgus' command a bronze statue was erected to the poet's honor in the Dionysiac theatre. The writers of the later comedy admired him extravagantly,³ and the great number of fragments preserved bear witness to his current popularity; his position among the Romans is shown on p. xxviii below.

The best testimony to our poet's fame in Magna Graecia is fur-

¹ Chap. 29.

² *Poet.* 13 : ὁ Εὐριπίδης εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ, ἀλλὰ τραγικώτατός γε τῶν ποιητῶν φαίνεται.

³ According to the *Vita*, Philemon in one of his comedies declared : εἰ ταῖς ἀλθελαισιν οἱ τεθνηκότες αἰσθησιν εἶχον, ἄνδρες, ὡς φασὶν τινες, ἀπηγγέμεν ἂν, ὥστ' ἰδεῖν Εὐριπίδην. Menander's attitude is attested by Quintilian (x. i. 69) : Euripidem admiratus maxime est, ut saepe testatur, et secutus Menander.

nished by the vase paintings that have been influenced by his work.¹ Scenes from at least nine of the extant plays can be recognized on vases, whereas no single vase painting can with certainty be referred to Sophocles' plays, and only the *Choephoroi* and *Eumenides* of Aeschylus attracted the vase painters, so far as our present evidence allows us to judge. The tragic scenes among the Pompeian wall paintings, many of which go back to earlier works, were chiefly under Euripidean influence.

In the Middle Ages Euripides was still read.² The Christian tragedy *Christus Patiens* is a cento of Euripides' verses. In more modern times the attention of the reading world was first turned to Euripides by Seneca's tragedies; Erasmus' Latin translations of the *Hecuba* and *Iphigenia Aulidensis* (1506), and Grotius' *Excerpta Tragicornum et Comicornum* (1626) attracted many; and Euripides has been especially imitated on the French, German, and English stage.³

8. Manuscripts and Scholia. — The Euripidean manuscripts were first classified by Kirchhoff in his edition of 1855. Those which possess any authority form two classes. The first contains nine plays (*Alcestis*, *Andromache*, *Hecuba*, *Hippolytus*, *Medea*, *Orestes*, *Rhesus*, *Troades*, *Phoenissae*); the remaining ten are extant in the second class only. These last plays were little known and read by the Byzantines, and have narrowly escaped perishing altogether.

CLASS 1. This consists of uninterpolated copies (complete or partial) of a recension current in the Middle Ages, comprising the nine plays above mentioned. These manuscripts have the highest authority. The principal ones are: *Codex Vaticanus*, 909 (9 plays), *Codex Parisinus*, 2712 (6 plays), *Codex Marcianus*, 471 (5 plays), all of the twelfth or thirteenth century; *Codex Havniensis*, 417 (9 plays), of the fifteenth century, is closely related to *Cod. Vat.* 909.

CLASS 2. This comprises copies of a different and far rarer

¹ Cf. Huddilston, *Greek Tragedy in the Light of Vase Paintings*, Macmillan, 1898. Vogel, *Scenen euripideischer Tragödien in griechischen Vasengemälden*, Leipzig, 1886.

² Particularly the nine plays that are preserved in the best Mss. Cf. § 8.

³ Cf. pp. xxviii f.

recension which embraced at least nineteen pieces, but contained a text of less purity, which had been tampered with by would-be correctors. The authority of these manuscripts is therefore inferior, and the plays found only in them are accordingly difficult of criticism and cannot be so nearly restored. The two most important manuscripts of this class are *Codex Florentinus*, 32, 2 (18 plays), *Codex Palatinus*, 287, at Rome (13 plays), both of the fourteenth century.

Besides these we have two *papyri* from the Fayum, now in Berlin. One contains *Hippolytus* 242–515, the other *Rhesus* 48–96.

Scholia exist only to the nine plays found in the manuscripts of the first class. They are now best edited by Eduard Schwartz, Berlin, 1887–1891, in two volumes.

9. Editions. — The *editio princeps*, edited by the Greek, Janus Lascaris, Florence, 1496, contains only the *Medea*, *Hippolytus*, *Alcestis*, and *Andromache*. The Aldine edition, edited by the Cretan, Marcus Musurus, Venice, 1503, contains all the plays except the *Electra*. This was added by Victorius in 1545. In 1602 a complete edition with scholia and commentary was edited by Stephanus. Barnes' comprehensive edition, Cambridge, 1694, is still valuable. Of the later editions the following deserve notice (only the most comprehensive and important are mentioned):

R. Porson (4 plays), 1797–1801.

P. Elmsley (3 plays), 1813–1821.

G. Hermann (12 plays), 1800–1841.

A. Matthiae, large edition, 10 vols., 1813–1829. Now antiquated.

W. Dindorf, Oxford edition with notes, 4 vols., 1832–1839. Most recently in *Poetae Scenici Graeci*, Leipzig, 1869.

Pflugk and *Klotz* (11 plays), Gotha and Leipzig, 1840–1867. Over-conservative.

A. Kirchhoff, larger edition with critical notes only, 2 vols., Berlin, 1855. This edition marks a new epoch in the text criticism. Smaller edition with chief variants, 3 vols., Berlin, 1867.

A. Nauck, text, 2 vols., Leipzig, 1871. Valuable emendations.

F. A. Paley, English notes, 3 vols., London, 1858–1860 (Vols. I. and II. now in second edition, 1872–1875).

H. Weil (7 plays), French notes, Paris, 1868.

R. Prinz, critical edition continued by *N. Wecklein* (thus far 14 plays), Leipzig, 1878, etc. The *Medea* and the *Alcestis* in the second edition by *Wecklein*, 1899.

N. Wecklein (5 plays), German notes, Leipzig, 1873, etc. The *Medea* now in the third edition.

Of the separate editions of the *Medea* the following deserve especial mention: *Kirchhoff's*, Berlin, 1852; *Schoene's*, Leipzig, 1853; *Verrall's*, Oxford, 1881; *Wecklein's*, 3d edition, Leipzig, 1891.

II. THE MEDEA.

10. The *Medea* was produced 431 B.C., with the *Philoctetes*, *Dictys*, and *Theristae*, and took only the third rank. It is presumably the earliest of the preserved plays, except the *Alcestis*. In merit it ranks at least as high as any.

11. **Outline of the Plot.** — Medea is the daughter of Aeetes, King of Colchis, and like her father's sister, Circe, is endowed with knowledge of magic. Enamored of Jason, who comes with the Argonauts in quest of the golden fleece, she has enabled him by her arts to accomplish the tasks imposed on him by Aeetes, — the yoking of the fire-breathing bulls, the sowing of the dragon's teeth, the destruction of the crop of armed warriors, — and finally to slay the dragon which guarded the fleece itself; she has killed her brother Apsyrtus to facilitate their escape by detaining the pursuers, and has fled with Jason to Greece. They arrive at Iolcus in Thessaly, where the crafty Pelias, Jason's uncle, is king. The throne is rightfully Jason's, for Pelias had seized it from Aeson, Jason's father, and between the usurper and the rightful claimant there is mutual fear and distrust. In Jason's behalf Medea compasses the death of Pelias; she persuades his own daughters to slay him and boil him in a kettle, in the belief that through her enchantments they will thus be able to renew his youth. From the consequences of this deed Jason and Medea seek refuge in flight, and make their abode in Corinth. Here they live peacefully

as exiles for a time, but Jason presently tires of his barbarian spouse, devoted though she is, and longs for a connection which shall advance him in wealth and dignity in his new home; accordingly he deserts Medea, and receives in marriage the daughter of Creon, the king of the country. All the passion of Medea's wild and unbridled nature is roused by this indignity. Here the play opens.

Prologue (1-130). — Medea's nurse in a soliloquy sets forth the situation and describes her mistress' passionate grief, which she fears may lead her to some desperate deed. The *παιδαγωγός*, or slave-guardian of Medea's two children, enters with his charge. He has heard a rumor that Medea and the children are banished by a royal edict. He is bidden to withhold this from Medea and to keep the boys in close seclusion. Medea's voice is heard from within in outbursts of despair and rage.

Parodus (131-213). — The Chorus of Corinthian women, friends of Medea, approach to express their sympathy. Medea still speaks from within. The nurse, at the request of the chorus, enters the house to persuade her mistress to appear.

First Episode (213-409). — Medea comes forth in answer to the summons, in a calmer mood. She describes her forlorn condition feelingly, and exacts from the Chorus a promise of silence in case she shall find means for requiting her enemies. Creon now enters to announce the decree of exile against her, on ground of threats uttered against the royal family. Medea feigns submission and innocence, and by humble entreaty obtains a respite of one day. No sooner is Creon's back turned than her mien changes, and she declares her intention of accomplishing her revenge within the allotted day, — by her secret arts, should any refuge open to her where she may afterwards seek safety, otherwise openly, dagger in hand. She will meanwhile wait to see whether such means of safety shall present themselves.

First Stasimon (410-445). — A choral song, the burden of which is the infidelity of man, and Medea's forlorn condition.

Second Episode (446-626). — A spirited scene between Jason and Medea. The former comes to offer Medea money and other

assistance for her journey. To her passionate invective Jason replies with what sophistry he may. The calm impudence with which he proffers his wretched excuses for his conduct, and even feigns to act magnanimously toward the woman he has wronged, reveal him as a heartless villain. His offers of assistance are scornfully rejected.

Second Stasimon (627-662). — The Chorus, reflecting on Medea's sad fate, praises moderation and contentment in love and wedlock, and then bewails the lot of the homeless.

Third Episode (663-823). — The necessary refuge for Medea is secured by the arrival of Aegeus, who chances to be passing through Corinth on his way to consult Pittheus concerning an obscure oracle which has been given him at Delphi. He asks the cause of Medea's grief, and at her entreaty promises her protection if she will come to his court at Athens. When Aegeus is gone, Medea unfolds to the Chorus the plan which she has dimly had in mind from the outset. She will send her children to the princess, Jason's bride, entreating her intercession in their behalf, and they shall take her as a present a poisoned robe and diadem, to put on which will be certain death. Having thus destroyed her rival, she will slay her own children as the bitterest retaliation she can inflict on Jason. In pursuance of this plan the nurse is despatched to summon Jason to a new interview.

Third Stasimon (824-865). — The mention of Athens inspires the Chorus to sing the praises of Attica; but the question rises in its mind, 'How can so holy a land harbor such a criminal as Medea will be when she has accomplished her purpose?' The stasimon closes with an appeal to Medea to desist.

Fourth Episode (866-975). — Jason reappears, and Medea in an altered tone pretends to have considered the matter anew, and to have laid aside her wrath. She asks forgiveness for her former language, expresses approval of his course, and begs for his good offices with his bride in behalf of the children. Jason, thrown completely off his guard, promises this, and the boys are sent with the gifts. Remarkable in this scene is the mixture of real and pretended feeling on Medea's part; in the midst of her feigned

condition she is melted to real tears at the thought of what awaits the children.

Fourth Stasimon (976–1001). — The Chorus, knowing the true situation, expresses its fears for the outcome.

Fifth Episode (1002–1250). — The pedagogue, returning with the children, announces that their mission has been successful, and that the boys are freed from the sentence of banishment. Medea bids him retire, and struggles long with herself; her heart fails her when she thinks of child murder, but her evil passions nerve her to the deed. A pause ensues while they await further news, which is filled by a long anapaestic passage from the Chorus. Then a messenger arrives in breathless haste to bring tidings of the catastrophe. The princess and Creon are killed by the poisoned robe. Their death is described at length. Medea enters the house to slay her children.

Fifth Stasimon (1251–1292). — The Chorus implores the gods to prevent the unnatural crime. The cries of the ill-fated children are heard from within.

Exodus (1293–1419). — Jason comes, hoping to save his children from the hands of the exasperated Corinthians. Learning what has just happened, he is overwhelmed with rage and sorrow. As he is trying to force his way into the dwelling, Medea, with the bodies of the children, appears aloft in a chariot drawn by winged dragons, which has suddenly been sent to her aid by Helios. After some further parley, Medea announces that she will bury the bodies in the temple of Hera Acraea, and institute a solemn feast in their honor; then predicting Jason's death, she departs, exulting in the completeness of her revenge.

12. Remarks. — The interest centres in Medea and her all-absorbing passion. Her love and hate are terrible in their strength. The poet lays stress on her being a foreigner; he means to depict human nature in its wilder phase, with passions unmitigated by the restraining influences of laws and Hellenic civilization. Aside from this vehemence there is no grandeur in the character, no moral elevation. Our sympathy can only partly go with her; we cannot, even from a Greek point of view, approve her revenge, nor

regard it as a deed necessary under the circumstances; yet there is a vivid reality in it.

But how is it that the murder of his children is so terrible a punishment for Jason, worse than even his own death, which Medea is perfectly able to bring about? Certainly it is not that Jason loves the children so extraordinarily. For although he affects great interest in their welfare (562 ff., 914 ff.), still this does not prevent him from acquiescing quite unconcernedly in the decree which banishes them, nor does it occur to him to attempt to have this decree revoked until Medea (940) proposes it; his indifference to his children is subject of remark (76) and Medea taunts him with it (1396, 1401). He first shows real solicitude in their behalf after the death of his bride. The real force of the punishment consists, then, in leaving him without children to perpetuate the family and to support him in old age, and is fully felt only in connection with the murder of his new wife, which cuts off all hope of future offspring. The bitterness of this lot to a Greek mind can be only imperfectly understood by us. To him the extinction of his race was a terrible misfortune. And that herein lies the weight of Medea's revenge is plain from 803 ff. and 1348. It is, however, to be noted that the poet ignores the obvious possibility that Jason may take yet a third wife and beget children. We might, indeed, understand the prediction of Jason's death (1386) as intended to cut off this resource, if we supposed a speedy death to be meant; but that again is hardly consistent with the words μένε καὶ γῆρας (1396). There is, therefore, plainly this weak point in the construction of the piece.

The sending of the dragon chariot is a sudden intervention on the part of the god, for otherwise Medea's excuse for her child murder, that the boys must in any case die (1060, 1236), would not hold good, since there would be the possibility of her saving them as well as herself by flight. Aristotle blames this supernatural intervention at the close, but there is this to be said for it, that the closing of the action does not depend in any great measure on it, there being nothing to show that Medea herself could not escape without the chariot, as she has expected to do throughout.

The most that the chariot does is to enable her to rescue and bury the bodies of the children, and to appear triumphant in the last colloquy with Jason, while it enhances, of course, the scenic effect of the close. With more justice one may find fault with the introduction of Aegeus, whose appearance just at the nick of time is purely accidental and not brought about by anything in the action itself. In fact this scene has little dramatic interest or import, and seems to be introduced mainly to bring on the stage an Athenian national hero.

It is somewhat surprising to find Medea at the end imposing a festival in atonement for her own crime on the Corinthians, whom she has just made her bitter enemies. We must suppose that the authority of Hera is to effect this, who is the protectress of Medea, as of all the Argonauts.

The character of Jason is that of complete selfishness, a selfishness which has overrun and stifled his natural good impulses. Creon is imperious but well-meaning. Aegeus is a mere lay figure. The servants, on the other hand, are well conceived; the nurse, with her bustling anxiety, is particularly good.

13. Question of Double Recension.—There seems to be some reason for thinking that the *Medea* has undergone a revision or alteration since its first production, and that we have not the play exactly in its original form. The chief considerations in favor of this view are: (1) The apparent dittography (passage written in two ways) 723, 724, 729, 730 = 725–728; see note. Hermann thought 777 = 778, 779, another such; and some have regarded as similar cases 798–810 = 819–823, 1231 f. = 1233–5. (2) Words quoted from *Medea*, but not found in our play. Such are the words δ θερμόβουλον σπλάγχνον, said by the Scholiast, Aristoph. *Ach.* 119, to be ἐν τῇ Μηδείᾳ Εὐριπίδου. Aristophanes (*Pax* 1012) quotes ἐκ Μηδείας (whose *Medea* he does not say) ὁλόμαν, ὁλόμαν, not in our *Medea* (yet see 97) but found *Iph. Taur.* 152. Lastly in Ennius' *Medea* is a translation of the verse $\mu\sigma\omega\ \sigma\omicron\phi\iota\sigma\tau\eta\gamma\ \delta\omicron\sigma\tau\iota\varsigma\ \omicron\upsilon\chi\ \alpha\upsilon\tau\tilde{\omega}\ \sigma\omicron\phi\acute{o}\varsigma$, which Cicero (*Fam.* xiii. 15) quotes from Euripides. None of these reasons are cogent; the dittography may be due to an interpolator, the Scholiast and Aristophanes might have quoted carelessly, and the Ennian

verse is probably a case of contaminatio. Other things that have been urged as evidence of a double recension are altogether insufficient. There is no proof that there was not a double recension; on the other hand, there is no evidence that compels us to assume one.

14. Relation to Neophron's Medea. — Neophron, a contemporary of Euripides, wrote a *Medea* which, according to Aristotle's *ὑπομνήματα* and Dicaearchus (see the first Hypothesis), served as a model for Euripides; they even seem to think the latter guilty of plagiarism in appropriating Neophron's work.

And in truth Neophron's play, as is plain from the extant fragments (quoted on vv. 663, 1056, 1387), was very like Euripides'. Aegeus was introduced, but as coming expressly to consult Medea about the oracle, not as on his way to Pittheus. There was likewise a scene corresponding to 1021 ff., in which Medea wavered between love for her children and desire for revenge. And at the end Jason's death was predicted by Medea as at 1386, not, however, the same manner of death, but suicide.

If, as is implied in the above statement, Neophron's play was written before Euripides', the credit for the design must be due in large measure to the former. Yet the statement of the Hypothesis cannot be accepted without question, for the *ὑπομνήματα* there mentioned were probably not written by Aristotle, but by Theophrastus. It seems improbable that so inventive a genius as Euripides would have stolen his plot from an obscure poet; indeed the similarity in the language of Frg. 3 with that of v. 1056 ff. is so great that if we accept the priority of Neophron's play, we must conclude that Euripides adopted his language also. And it is unlikely that Aristotle would have praised the *Medea* so highly as he does in his *Poetics*, if Euripides had not invented it. As a matter of fact the relation between the two plays is and is likely to remain uncertain. Those who believe in a double recension hold for the most part either with von Christ that the grammarians probably have falsely attributed the first edition of the play to Neophron, or, following Wecklein, maintain that Neophron's tragedy appeared between the first and second editions of Euripides' play. These views are, however, mere conjectures; the truth is quite unknown.

15. **Other Plays on the Same Theme.**—The story of Medea has attracted many writers in antiquity and modern times.¹ Besides Neophron, mentioned in the last paragraph, the subject was treated by the younger Euripides, the nephew of the great tragic poet, by Dicaeogenes, Carcinus, Diogenes, all of the fourth century,² and by Biotus, of uncertain date. Among the Romans Ennius produced a translation of Euripides' play of which we have a number of fragments extant.³ Accius also composed a *Medea*.⁴ We must especially regret the loss of Ovid's tragedy, a youthful work that won praise from both Tacitus and Quintilian.⁵ In Nero's reign Curiatius Maternus wrote a play under the same title; Lucan left his *Medea* unfinished. Seneca's tragedy is preserved, and a comparison between it and its Euripidean model is interesting. Certain changes in construction appear. For Euripides' scene between Medea and Aegeus Seneca substituted a scene in which Medea's skill in the use of poisons is fully described; he further made Jason oppose Medea's desire to take her children with her into exile, thus causing her to determine on their murder as a consummation of her revenge. Therefore Euripides' scene in which Medea pretends to yield to her fate (866–975) was omitted. The children were killed on the stage, and Jason came in time to witness the death of the second. Whether these changes were invented by Seneca, or adopted by him from Ovid or an earlier poet, we cannot now determine. About A.D. 200 Hosidius Geta constructed a *Medea*, a Vergilian cento.⁶ Of the modern tragedies on this subject Corneille's *Médée* is best known. *Medeas* have also been written in French by

¹ Cf. L. Schiller, *Medea im Drama alter und neuer Zeit*, Ansbach, 1865; Mallinger, *Médée, Étude de littérature comparée*, Louvain, 1897. The larger Argonautic legend furnished material for all the great tragedians. We know the titles of six plays by Aeschylus and of eight by Sophocles that were based on portions of it. Euripides drew from it the subjects of four tragedies besides the *Medea*.

² Cf. Nauck, *Frg. Trag. Gr.*² pp. 775, 798, 807, and 825.

³ Quoted on vv. 3, 49, 57, 131, 214, 250, 350, 365, 371, 431, 502, 530, 764, 1070, 1252. ⁴ Ribbeck, *Trag. Rom. Frag.*² I, pp. 187 ff.

⁵ Tac. *Dial.* 12; Quint. x. i. 98; Ribbeck, *op. cit.*, p. 230.

⁶ Probably the cento printed by Baehrens. *PLM.* IV, 219.

Longepierre (1659–1721) and Legouvé (1764–1812), in German by Klinger (1753–1831), Soden (1754–1831), Grillparzer (1791–1872), Prince George of Prussia — ‘Georg Conrad’ — (1826—), and in English by Glover (1710–1785).

16. Scenery, etc. — The scene represents the front of Medea’s house, the orchestra an open space before it. The palace and Jason’s house are supposed to be on the right, the side whence personages coming from the city or harbor regularly entered. At the end of the piece Medea and her dragon car appear aloft, either upon the *μηχανή*, a contrivance for sudden apparitions situated at the top of the scene wall, or on the *αἰώρημα*, a swinging machine suspended with cords from above.

The *Protagonist* had of course the part of Medea; the *Deuteragonist* probably those of the nurse, Jason, and the messenger; the *Tritagonist* those of the pedagogue, Creon, and Aegeus. The few lines assigned the boys (outeries from behind the scene) would also be spoken by the Deuteragonist and Tritagonist.

III. THE MYTH.

17. Medea’s adventures at Corinth seem a kind of sequel to the story of the Argonautic expedition. Some have thought that they formed a separate and independent legend. The Corinthians undoubtedly regarded Medea as a native heroine. She was brought into connection with the story of the Argonauts by the legend which made Aeetes, Medea’s father, go from Corinth to Colchis. It is very certain, however, that the Corinthian Medea is the same as the Argonautic, and that the southern story was derived and developed from the Thessalian legend. In the latter, Jason’s expedition was the prominent feature; at Corinth Medea, as will be shown below, became the chief figure.

18. The Argonautic Story. — This legend had its home among the Minyae of Iolcus and Orchomenus, and is closely connected with the extension of Greek commerce and colonization. Whether Phrixos, Helle, and the golden fleece are susceptible of physical

interpretations or not is a mooted question¹; to the Greek mind, however, the quest of the fleece was an historical reality. The legend, which eventually became common Hellenic property, was probably originally embodied in a Minyan epic at a period anterior to the *Homeric Poems*, which simply allude to the voyage of the Argonauts as something well known. They mention Jason's passage of the *πλαγκταί*, or clashing rocks, and his visit to Lemnos. Aetes is the son of Helios and brother of Circe.² In the early form of the myth Aea, the land where the golden fleece is kept, is an enchanted island in a distant sea to the east. By the eighth century before Christ it had been localized as identical with Colchis, on the southeast shore of the Pontus Euxinus.

The first mention of Medea is in Hesiod's *Theogony*.³ She is the child of King Aetes and Idyia, a daughter of Oceanus. After helping Jason perform the heavy tasks laid on him by Pelias, she returns with him to Iolcus, where she bears Jason a son, who is reared by Chiron the centaur. Our knowledge of the post-Homeric epics is too scanty to enable us to follow accurately the treatment the legend received there; we know that in the *Νόστοι* Medea's powers of witchcraft were celebrated, and we hear of various references to the Argonauts and Medea in other poems. The next extant treatment of the story is by Pindar,⁴ who gives a long and beautiful account of the sending of the expedition, and the adventures of the Argonauts, closing with the return of Jason and Medea. The last Greek treatment of the theme appears in the *Argonautica*⁵ of Apollonius Rhodius of the third century before Christ.

19. The Corinthian Legend. — This is regarded by some, not as a mere amplification of the Argonautic story, but as a primitive

¹ Cf. Jessen's article *Argonautai* in Pauly-Wissowa's *Real-encyclopädie*, Seeliger's *Argonautensage* in Roscher's *Lexicon*, and the literature quoted by both writers.

² *Il.* 7. 467-469; *Od.* 10. 136, 137; 12. 61-72.

³ 956 ff., 992 ff.

⁴ *Pyth.* IV.

⁵ Imitated among the Romans by Varro Atacinus, whose work is lost, and in the extant *Argonautica* of Valerius Flaccus.

local myth, because it is seemingly bound up with certain ancient religious rites. The Corinthians had, we are told, the custom of performing propitiatory sacrifices yearly to atone for the murder of Medea's children; these rites were performed in connection with the worship of Hera Acraea, whose cult Medea is said to have established at Corinth. The children's grave was shown there in Pausanias' day. The evidence, however, does not bear out the view that Medea was a native Corinthian heroine; she was rather adopted from the Minyan legend, as stated above. As a sorceress she is naturally associated with the sun and moon; and she probably owed her position as heroine to her relation to Helios, who was worshipped on the Acrocorinthus as the chief god of the Corinthian city; when the cult of Hera was introduced from Argos, where she was apparently a moon goddess, Medea was associated with this divinity.

The earliest treatment of the legend was by Eumelus of Corinth (about 740 B.C.) in his *κορινθιακά*.¹ According to him Helios had assigned the throne to his son Aeetes, who later went to Colchis. In after time, when the Corinthians were without a ruler, they summoned Medea from Iolcus to be their queen. Jason shared the power with her. As fast as her children were born she concealed or buried² them in the temple of Hera, hoping thereby to make them immortal; failing in this, she was discovered by Jason, who returned to Iolcus; Medea also departed, leaving the throne to Sisyphus.³

¹ In this, as in the preceding section, no mention is made of a number of writers, whose fragments are too scanty to be of value here.

² *κατακρύπτειν*.

³ This account is given by Pausanias, whose version, however, was not derived directly from Eumelus; cf. Paus. ii. 1. 1. The Scholiast to Pind. *Ol.* xiii. 52, after quoting Eumelus, gives a somewhat different account: Medea settled at Corinth and freed the Corinthians from a pestilence by sacrificing to Demeter and the Lemnian nymphs. When Zeus became enamored of her, she refused his suit, avoiding Hera's anger. In return Hera promised to make her children immortal. When, however, they died, the Corinthians worshipped them, calling them *μυξοβάββαροι*. This form of the legend explains Medea's hope of immortality for her children in Pausanias' account.

A different version was given by Parmeniscus, an Alexandrian commentator.¹ The Corinthians, uneasy under Medea's rule, plotted to kill her and her children, seven boys and seven girls. The latter fled to the temple of Hera Acraea, and the Corinthians slew them at the altar. For this desecration they were visited with a pest which raged until, directed by an oracle, they instituted yearly expiatory rites, which were observed up to Parmeniscus' time. Seven boys and seven girls, offspring of noble families, were every year shut up apart in the sacred enclosure and there offered sacrifices.

The early epic poet, Creophylus, author of the *Οἰχαλίας ἄλωσις*, had the story in less primitive form.² Medea was a resident of Corinth, not its queen; she killed the king, Creon, by drugs and fled to Athens, leaving her children behind her on the altar of Hera, thinking that Jason would care for them. They were slain by Creon's relatives, who gave out that Medea had done the deed herself.

The tragedians were thought to have first hit upon the idea of making Medea kill her own children, and in this sense an absurd report was current, which represented that Euripides was bribed by the Corinthians to lay the murder upon Medea.³ But we see traces of this same conception of Medea as the murderess in Creophylus' account and the mystical narrative of Eumelus, so that it evidently existed long before Euripides' day, side by side with the commoner story. Nor can we doubt that Jason's unfaithfulness and Medea's revenge were elements ingrafted on the legend before it came into the tragedians' hands.

The account given by Pausanias⁴ as current in his day is an elaboration of the tragic form. The princess is named Glauce; she met her death through gifts brought her by Medea's sons, Mermerus and Pheres, who were stoned to death by the Corinthians. A pestilence then came on their children, to avert which the statue of Terror (*Δεῖμα*) was set up and the regular sacrifices instituted, at which the people wore black and shaved their children's heads.

¹ Schol. *Med.* 264.

² Schol. *Med.* 264.

³ Schol. *Med.* 9.

⁴ ii. 3. 6.

These solemnities were observed, he says, down to the destruction of Corinth by Mummius. Moreover, the fountain was shown into which Glaucus cast herself when in the agonies of death.¹

From the foregoing we see that the essential parts of the story are these: Medea comes from abroad to Corinth as a benefactress; she and her children are under the special protection of Hera; the children are killed — either by their mother or the Corinthians — and a propitiatory festival is established for them; and Medea leaves the city. In this form of the legend, developed at Corinth, Jason had no essential part; we cannot therefore conclude that he originally did not belong to it. In the Argonautic legend he is the chief figure, but in the Corinthian myth the heroine Medea became most prominent, and it was inevitable that Jason should fall into the background.

The story which credits Medea with freeing the Corinthians from a pest probably gives the clue to the original character of the propitiatory sacrifices. They were established to Hera to avert a plague,² but afterwards became connected with Medea's children.

20. Significance of the Myth. — Many attempts have been made to give Medea a physical significance.³ A favorite view has regarded her as a Greek moon goddess; Wecklein claims for her Phœnician origin. But no sufficient argument can be advanced for such views. Medea's relation to Helios and Hecate is sufficiently explained by her character as sorceress. And the same fact will account for the part attributed to her in the cult of Hera at Corinth if the view be correct that regards the Argive Hera as a moon goddess. Furthermore, Hera is the special protectress of Jason in the epic story, and this alone might well determine the relation of Medea in the Corinthian legend. Medea is by no means a divine figure originally, but like many mortal personages of the epic period was finally raised to an heroic position. The voyage after the golden fleece was the essential part of the Argonautic

¹ This fountain was discovered by the American School of Classical Studies at Athens in 1899.

² Very likely a plague that affected children particularly.

³ Cf. Seeliger's article *Medea* in Roscher's *Lexicon*.

story; to this was added another motive similar to that in the legend of Ariadne and Theseus — the wise daughter who helps the hero against her cruel father. In contrast to her father's sister Circe, Medea was probably thought of as kind and helpful. These characteristics appear not only in the aid she gives Jason and his companions, but also in the tradition mentioned above, according to which she freed Corinth from a pest. The cruel side of her nature, which was apparently attributed to her later, is shown by the murder of her brother Apsyrtus; from this it was easy to develop the story that she killed her children. Pelias' death, which she secured by treachery, was only just vengeance for the trials he inflicted on Jason.

IV. THE ILLUSTRATIONS.¹

I. FRONTISPIECE. *Medea debating the Death of her Children.* — Pompeian wall painting from the house of the Dioscuri (Helbig, No. 1262; *Mus. Borbon.* V. 33; Baumeister's *Denkmäler*, p. 142). Medea stands at the right dressed in a long chiton; her hand is already on her sword to kill her children, who are playing with astragali quite unconscious of their danger. The pedagogue behind at the left is watching the boys.

This painting is probably a copy, at least in its main features, of a famous picture by Timomachus, a Greek artist of the fourth century. His picture was at Cyzicus in Cicero's time,² and together with his Ajax was bought by Caesar for eighty talents. It is described by Ovid, Lucian, and several writers of epigrams,³ so that the identification of this Pompeian work as a copy of Timomachus' picture is practically certain.

II. P. 90. *Medea's Revenge.* — Painting on a great amphora from Canosa in Italy, now in Munich (Millin's *Tombeaux de Canose*,

¹ For other works of art besides the three given illustrating the *Medea*, see the articles on Medea in Roscher's *Lexicon* and Baumeister's *Denkmäler*; the latter is poor. For vase paintings, see Vogel, *Scenen euripideischer Tragödien in griechischen Vasengemälden*, and especially Huddilston, *Greek Tragedy in the Light of Vase Painting*.

² *Verr.* iv. 60. 135.

³ Overbeck, *Schriftquellen*, No. 2122 ff.

1816, pl. 7; Baumeister's *Denkmäler*, Vol. II, p. 903; Roscher's *Lexicon*, Vol. II, p. 2510; Huddilston, *Greek Tragedy*, etc., pp. 144 ff., where will be found an excellent discussion of this and other vase paintings illustrating the *Medea*).

This painting is one of the most important illustrations of Greek tragedy in existence. There are three horizontal rows of figures; the two upper are divided in the middle by a building with six Ionic columns, between which hang two shields. Within this building—clearly the royal palace—one of the chief scenes is placed. On the right a young female figure has just fallen over the arm of a chair (*θρόνος*); on the frieze above is the inscription KPEONTEIA (*sc. παῖς*), which shows her to be Creon's daughter, named by later writers Creusa or Glauce. At her right a youth in petasus and chlamys and wearing a sword rushes toward her and tries to remove her fatal diadem. His name is inscribed above, ΠΠΙΟΤΗΣ, which, according to Diod. Sic. iv. 55. 5, was the name of Creusa's brother. Behind him is a female figure, wearing a long plain chiton and veil, who is evidently leaving the palace. She is probably Creusa's attendant. At Creusa's left is the figure of a bearded old man, dressed in a richly decorated chiton, who reaches out to Creusa with his left hand; his right, from which the sceptre has just fallen, is raised to his head in despair, and in his bewilderment he has turned away from Creusa. The two letters ΩΝ on the frieze above are evidently the last of his name, KPEΩΝ.

To the left without the palace on a slightly lower level is the figure of an elderly woman, probably Creon's wife, clad in a long chiton and mantle, who hurries with left arm outstretched toward Creon; in the inscription above, her name is given, ΜΕΡΟΠΗ. Behind her is a pedagogue, who starts toward the palace, while a female attendant draws him back. Just below the palace, beneath Creusa's *θρόνος*, is seen the open box in which the fatal gifts were brought.

The third row likewise is divided in the middle by Medea's dragon chariot; in this stands as charioteer a female figure, nude to the waist, who holds a flaming torch in each hand. This is the

personification of Medea's fierce wrath, as is shown by the super-inscribed name ΟΙΣ(T)ΡΟΣ. The richly decorated oriental dress and cap of the woman at the left would be sufficient without the inscription ΜΗΔΕΙΑ to indicate the barbarian princess. With her left hand she has seized by the hair one of her children, who stands on an altar and throws out his arms in terror; with the drawn sword in her right she is about to kill the child. Behind her a youth in petasus and chlamys, carrying two spears, is hurrying the second boy from danger. To the right of the dragon car Jason (ΙΑΣΩΝ), with sword and spear, hurries to the rescue; the advancing youth behind him, who is dressed like the figure at the extreme left, points to the scene before them. To the extreme right, midway between the middle and lowest rows of figures, stands the figure of a bearded man, who directs attention to the scene below with his right hand. His rich dress and cap and his sceptre mark him as a king, and the inscription ΕΙΔΩΛΟΝ ΑΗΤΟΥ shows him to be the shade of Medea's father Aeetes.

A Corinthian column bearing a tripod stands at either side of the topmost row. The two male figures at the right, one sitting, the other standing, are the Dioseuri; their identity is shown by the pilus, the oil cruses and strigils, and the two stars. To the left Heracles with club, lion's skin, bow and arrows, stands before Athene, who is distinguished by helmet, shield, and spear. These divinities are conceived of as witnessing the events below. Their personages have no relation to the Medea story.

The vase painter, who was an artist of no slight imagination, chose and combined in his picture three dramatic moments: (1) the murder of the princess; (2) the killing of the children; and (3) Medea's flight. The correspondence between the scene within the palace and the words

καὶ μόλις φθάνει

θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν (1169-1170)

is too close to admit of any other explanation than that the artist drew his inspiration directly from the poet.¹ To the persons

¹ Vogel, *op. cit.*, p. 149, maintains incorrectly that Euripides did not supply the motives for this painting.

directly named by Euripides the painter has added for graphic effect Merope, the pedagogue, and the female attendant at the left, the princess' brother Hippotes and the nurse at the right.¹ The second and third motives are combined in the third row. In Euripides' play the children are killed within the house (1251-1292); so that the painter was free to represent the scene as he chose. He has shown Medea in the act of killing one of her boys, while an attempt to save the other is made by a youthful attendant; the pedagogue, having appeared in the row above, could not be again represented. It was important that Jason should be present in the picture, and it was most natural to represent him in the act of attempting to save his children. To have depicted fully Medea's flight would have required another row of figures. The artist wisely chose to indicate this by the waiting chariot, in which he placed the personification of her rage, *Οἶστρος*.

It is not so easy to explain the presence of Aeetes' shade. But it is very probable that the suggestion was given by Medea's remorseful appeals to her father¹:

αὐτὴ πρὸς αὐτὴν πατέρ' ἀποιμώξῃ φίλον
καὶ γαῖαν οἴκουσ' θ', οὗς προδοῖσ' ἀφίκετο. (31 f.)

Cf. also 166 f. 483, 502 f., 800 f. The painter may also have desired to emphasize Medea's barbaric origin and to express the contrast between barbarism and Hellenism that Euripides urges in many lines of the *Medea*.

III. P. 107. *Medea*. — Wall painting from Herculaneum (*Mus. Borbon.* X. 21). Medea, dressed in a long chiton, holds her sheathed sword in her hand. The cut unfortunately does not reproduce the original satisfactorily, but it is clear that the woman represented is debating some fatal deed. The identification with Medea is most probable,² and it seems to be a detail copied from the painting by Timomachus mentioned under I. Ovid's words, "inque oculis facinus barbara mater habet," furnish an excellent description of the woman's face.

¹ Robert, *Bild und Lied*, pp. 39 f.; Huddilston, *Greek Tragedy*, etc., pp. 165 f.

² The figure has sometimes been called Dido.

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

ΤΠΟΘΕΣΙΣ ΜΗΔΕΙΑΣ.

[ΔΙΚΑΙΑΡΧΟΥ.]

Ἰάσων εἰς Κόρινθον ἐλθών, ἐπαγόμενος καὶ Μήδειαν, ἐγγυᾶται καὶ τὴν τοῦ Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ἡ Μήδεια φυγαδεύεσθαι ὑπὸ Κρέοντος ἐκ τῆς Κορίνθου, παραιτησαμένη πρὸς μίαν ἡμέραν μείναι καὶ τυχοῦσα, μισθὸν τῆς χάριτος
5 δῶρα διὰ τῶν παίδων πέμπει τῇ Γλαύκῃ ἐσθῆτα καὶ χρυσοῦν στέφανον, οἷς ἐκείνη χρησαμένη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακεὶς τῇ θυγατρὶ ἀπώλετο. Μήδεια δὲ τοὺς ἐαυτῆς παῖδας ἀποκτείνασα ἐπὶ ἄρματος δρακόντων πτερωτῶν ὁ παρ' Ἡλίου ἔλαβεν ἔποχος γενομένη ἀποδιδράσκει εἰς Ἀθήνας ἀκεῖ Αἰγεί τῳ Πανδίωνος γαμεῖται. Φερεκύδης δὲ

REFERENCES

GMT., Goodwin's *Greek Moods and Tenses*.
G., Goodwin's *Greek Grammar*.
H., Hadley-Allen's *Greek Grammar*.

HYPOTHESIS FIRST. — Ascribed in one manuscript to Dicaearchus, a pupil of Aristotle. We know that he, like his master, wrote such dramaturgical notes. A part is perhaps taken from him, but a considerable portion is plainly written by some one else. As it now stands it consists of three parts: an outline of the play (1-9), disconnected statements about Medea and Jason drawn from various sources (9-20), and critical comments on the source of the plot and the dramatic treatment (21-28).

1 f. **ἐγγυᾶται**: incorrect; the play represents the marriage as already over. — **Γλαύκην**: Euripides does not

mention her name; later writers call her sometimes Glaucē, sometimes Creusa.

4. **μισθὸν τῆς χάριτος**: again inaccurate; the gifts are sent in suing for a new favor. Cf. 947 ff.

9 f. **Φερεκύδης**: a native of Leros, who lived at Athens about the time of the Persian wars and made a collection of legends (*ιστορίαι*) in ten books, of which the sixth to eighth contained the story of the Argonauts. — **Σιμωνίδης** of Ceos, the famous poet (556-468 B.C.), who lived chiefly in Athens; he referred to the quest of the golden fleece in a number of his poems, according to the Scholiast to Apoll. Rhod. 4, 177 πολλοὶ δὲ χρυσοῦν τὸ δέρας εἰρήκασιν. . . ὁ δὲ Σιμωνίδης ποτὲ μὲν λευκόν, ποτὲ δὲ πορφυροῦν. — For **ὥς . . . ποιήσκει** we should regularly have the infinitive *ποιῆσαι*.

- 10 καὶ Σιμωνίδης φασὶν ὡς ἡ Μήδεια ἀνεψήσασα τὸν Ἰάσονα νέον ποιήσειε.
περὶ δὲ τοῦ πατρὸς αὐτοῦ Αἴσονος ὁ τοὺς Νόστους ποιήσας φησὶν οὕτως·

αὐτίκα δ' Αἴσονα θῆκε φίλον κόρον ἡβώνοντα,
γῆρας ἀποξύσασα ἰδυίῃσι πραπίδεσσι,
φάρμακα πόλλ' ἔψουσ' ἐπὶ χρυσείοισι λέβησιν.

- 15 Αἰσχύλος δ' ἐν ταῖς Διονύσου Τροφοῖς ἱστορεῖ ὅτι καὶ τὰς Διονύσου τρο-
φοὺς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψήσασα ἐνεοποίησε. Στάφυλος δέ φησι
τὸν Ἰάσονα τρόπον τινὰ ὑπὸ τῆς Μηδείας ἀναιρεθῆναι· ἐγκελεύσασθαι
γὰρ αὐτὴν οὕτως ὑπὸ τῇ πρύμνῃ τῆς Ἀργοῦς κατακοιμηθῆναι, μελ-
λούσης τῆς νεὸς διαλύεσθαι ὑπὸ τοῦ χρόνου· ἐπιπεσούσης γοῦν τῆς
20 πρύμνης τῷ Ἰάσονι τελευτῆσαι αὐτόν.

- Τὸ δρᾶμα δοκεῖ ὑποβαλέσθαι παρὰ Νεόφρονος διασκευάσας, ὡς
Δικαίαρχος ἐν τῷ περὶ Ἑλλάδος βίου καὶ Ἀριστοτέλης ἐν ὑπομνήμασι.
μέμφονται δὲ αὐτῷ τὸ μὴ πεφυλακέναι τὴν ὑπόκρισιν τῇ Μηδεῖα, ἀλλὰ
προπεσεῖν εἰς δάκρυα, ὅτε ἐπεβούλευσεν Ἰάσονι καὶ τῇ γυναικί. ἐπαινεί-
25 ται δὲ ἡ εἰσβολὴ διὰ τὸ παθητικῶς ἄγαν ἔχειν καὶ ἡ ἐπεξεργασία 'μῆδ'
ἐν νάπαισι' καὶ τὰ ἐξῆς. ὅπερ ἀγνοήσας Τιμαχίδας τῷ ὑστέρῳ φησὶ
πρώτῳ κεχρησθαι, ὡς Ὅμηρος·

εἶματά τ' ἀμφιέσασα θυώδεα καὶ λούσασα.

11. ὁ τοὺς Νόστους ποιήσας: *the author of the Nosti*, one of the poems of the Epic Cyclus, in which was given an account of the return of the Greek heroes from Troy. It was commonly ascribed to Hagias of Troezen.

16. Στάφυλος: an Egyptian Greek of uncertain age, who wrote, among other books, a work *περὶ Θετταλῶν*.

21 f. δοκεῖ: *sc. ὁ Εὐριπίδης*. — ὑποβαλέσθαι: *falsely appropriated*, palm-
ing it off as his own, as a woman another's child. — Ἑλλάδος βίος, in three books, was Dicaearchus' chief work; it was an account of the cus-

toms, institutions, and topography of Greece. — ὑπομνήμασι: these were brief notes on various subjects. Those here referred to were in six books, attributed sometimes to Aristotle, sometimes to Theophrastus. — μέμφονται, *κτλ.*: an unjust criticism; see on 899.

24 ff. προπεσεῖν: *burst*. — εἰσβολή: *opening verse*. — ἐπεξεργασία: *further development of the thought*. — Τιμαχίδας: a glossographer and commenta-
tor of uncertain time; his remark is wrong; see on v. 3. — Ὅμηρος: *Od.* 5, 264,

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΤΥΠΟΘΕΣΙΣ.

Μήδεια διὰ τὴν πρὸς Ἰάσονα ἔχθραν τῷ ἐκείνῳ γεγαμηκέναι τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ἰδίους υἱούς, ἐχωρίσθη δὲ Ἰάσονος Αἰγεί συνοικήσουσα. παρ' οὐδετέρῳ κείται ἡ μυθοποιία.

5 Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, ὃ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν πολιτῶν. προλογίζει δὲ τροφὸς Μηδείας. ἐδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος Ὀλυμπιάδος πζ' ἔτει α· πρῶτος Εὐφορίων, δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης Μηδεία, Φιλοκτήτη, Δίκτυ, Θερισταῖς σατύροις. οὐ σῴζεται.

HYPOTHESIS SECOND. — Aristophanes of Byzantium, the famous Alexandrine scholar and librarian (about 200 B.C.), busied himself especially with the criticism of the poets. We possess many such brief notices of his on plays. The *didascaliae*, or statements as to date of representation, *etc.*, were collected from the Athenian choregic inscriptions which commemorated the dramatic contests.

3. παρ' οὐδετέρῳ, κτλ.: that is, neither Aeschylus nor Sophocles composed a play on the same subject.

7. Ol. 87, 1 (431 B.C.). — πρῶτος (ῆν): i.e. took the first prize. — Εὐφορίων: son of Aeschylus.

9. οὐ σῴζεται: namely, the satyric play *Theristae*. It was not, he means, in the Alexandrine library. The Philoctetes and Dictys were much admired in antiquity; only fragments are extant.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΤΡΟΦΟΣ.

ΠΑΙΔΑΓΩΓΟΣ.

ΜΗΔΕΙΑ.

ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ.

ΚΡΕΩΝ.

ΙΑΣΩΝ.

ΑΙΓΕΥΣ.

ΑΓΓΕΛΟΣ.

ΠΑΙΔΕΣ ΜΗΔΕΙΑΣ.

ΜΗΔΕΙΑ.

ΤΡΟΦΟΣ.

εἴθ' ὦφελ' Ἀργούς μὴ διαπτάσθαι σκάφος
Κόλχων ἐς αἶαν κυανέας Συμπληγάδας,
μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε

1-130. PROLOGUE. — The scene is in Corinth before Medea's house. The nurse, whose speech opens the play, is an old slave woman, attached, according to Greek custom, to the person of her mistress for life, having been her attendant in childhood and her companion in flight from her father's house. She comes upon the scene from Medea's house. The prologue is better managed than most of Euripides'; the nurse's soliloquy is naturally brought about and discloses the situation to the hearers in an unconstrained way.

1-95. Iambic trimeter; G. 1657 ff.; H. 1091 ff.

1 f. εἴθ' ὦφελ': for this formula of wishing, see GMT. 734; G. 1512; H. 871 a (fine print). — διαπτάσθαι: the ship is said to fly, as *Helena* 147 and elsewhere its sails are called wings; *Hel.* 146 ff.:

σὺ προξένησον, ὥς τύχω μαντευμάτων
ὅπη νεὼς στείλαιμ' ἂν οὖριον πτερὸν
εἰς γῆν ἐναλίαν Κύπρον.

Do thou direct me (to the priestess), that I may get the oracles, whereby to guide my ship's prosperous wing to Cyprus, sea-girt land. — Συμπληγάδας: is object of διαπτάσθαι. The Symplegades or συνδρομάδες πέτραι (in Homer

πλαγκταί) were fabulous rocks believed to close together and crush ships which attempted to pass between them. Cf. *Iph. Taur.* 124 f.:

πόντον δις ἄς συγχωρούσας
πέτρας Εὐξείνου.

Homer thinks of them as somewhere in the west, but later they were identified with two rocks at the mouth of the Bosphorus, where it opens into the Euxine. κυανέαι is their standing epithet, so, that they are even called αἱ κυανέαι outright.

3. There is no hysteron-proteron in this passage, as Timachidas thought (see end of first hypothesis); the nurse says: 'Would that the ship had never sailed,—nay, had never even been built.' Ennius adopted the more natural but weaker order for the beginning of his *Medea* (Fig. 1):

Utinám ne in nemore Pélío secúribus
caesa áccidisset ábiegna ad terrám trabes,
neve índé navis íncohandae exórdium
coepisset, quae nunc nóminatur nómine
Argó, quia Argivi ín ea delectí viri
vectí petebant péllem inauratam árietis
Colchís, imperio régis Pelíae, pér dolum.
Nam númquam era errans méa domo
ecferret pedem
Medéa, ánimo aegra, amóre saevo saúcia.

- 5 τμηθεῖσα πύκῃ, μηδ' ἔρετμῶσαι χέρας
 ἀνδρῶν ἀρίστων, οἳ τὸ πάγχρυσον δέρος
 Πελία μετῆλθον. οὐ γὰρ ἂν δέσποιν' ἐμῇ
 Μήδεια πύργους γῆς ἔπλευσ' Ἰωλκίας
 ἔρωτι θυμὸν ἐκπλαγείσ' Ἰάσονος,
 οὐδ' ἂν κτανεῖν πείσασα Πελιάδας κόρας
 10 πατέρα κατῴκει τήνδε γῆν Κορινθίαν
 ζῦν ἀνδρὶ καὶ τέκνοισιν, ἀνδάνουσα μὲν
 φυγῇ πολιτῶν ὧν ἀφίκετο χθόνα
 αὐτῇ τε πάντα ξυμφέρουσ' Ἰάσωνι,
 ἥπερ μεγίστη γίγνεται σωτηρία,

4. πύκη: cf. *Catul.* 64, 1 ff.:

*Feliaco quondam prognatae vertice
 pinus
 dicuntur liquidas Neptuni nasse per
 undas
 Phasidos ad fluctus et fines Aeeteos.*

Also *Hor. Carm.* i. 14. 11:

*Pontica pinus,
 silvae filia nobilis.*

— *ἐρετμῶσαι*: this verb occurs nowhere else in classic Greek. Hesychius explains it by κώπαις ἀρμῶσαι. The subject is still πύκη. *And would that it had never equipped with oars the hands of those noblest men.* The pine is thought of as furnishing material for oars as well as for ship.

6 ff. Πελία: dat. of advantage, for *Pelias*. — δέσποιν' ἐμῇ Μήδεια: these words make it clear to the spectators who the speaker is. — πύργους: the place whither; G. 1065; H. 722. — θυμὸν ἐκπλαγείσα: crazed in heart; ἐκπλήσσω, of an overpowering passion such as deprives of self-control.

11 ff. A singular case of attraction.

— πολιτῶν (for πολιταῖς): takes the case of ὧν. The reason is that φυγῇ belongs not to ἀνδάνουσα but to ἀφίκετο, so that the relative clause really begins with φυγῇ, and πολιτῶν is inside of it, and therefore has to take the case of the relative; G. 1037; H. 995. The regular order would be ὧν πολιτῶν φυγῇ ἀφίκετο χθόνα, standing, of course, for πολιταῖς ὧν φυγῇ ἀφ. χθ., *pleasing the citizens to whose land she has come in her flight.* Had the poet written πολιταῖς, φυγῇ would be referred to ἀνδάνουσα, and the sentence so be misunderstood. — ἀνδάνουσα μὲν: is answered by νῦν δέ in 16, but there the expression is changed through the influence of the intervening parenthesis (14, 15); the idea is, 'pleasing to be sure (μὲν) her adopted townsmen, and doing all she can to maintain friendly relations with her husband, but still (δέ) involved in strife from his nefarious conduct.' — αὐτῇ: on her part, in opposition to Jason's faithlessness.

14. ἥπερ: by attraction for *διπερ*; H. 632 a.

- 15 ὅταν γυνή πρὸς ἄνδρα μὴ διχοστατῇ·
 νῦν δ' ἐχθρὰ πάντα καὶ νοσεῖ τὰ φίλτατα.
 προδοὺς γὰρ αὐτοῦ τέκνα δεσπότιν τ' ἐμὴν
 γάμοις Ἰάσων βασιλικοῖς εὐνάζεται,
 γήμας Κρέοντος παῖδ', ὃς αἰσυνμῇ χθονός.
- 20 Μήδεια δ' ἡ δύστηνος ἡτιμασμένη
 βοᾷ μὲν ὄρκους, ἀνακαλεῖ δὲ δεξιᾶς
 πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται
 οἷας ἀμοιβῆς ἐξ Ἰάσονος κυρεῖ.
 κείται δ' ἄσιτος, σῶμ' ὑφεῖσ' ἀλγυδόσι,
- 25 τὸν πάντα συντήκουσα δακρύοις χρόνον,
 ἐπεὶ πρὸς ἄνδρὸς ἦσθετ' ἡδικημένη,
 οὔτ' ὅμμ' ἐπαίρουσ' οὔτ' ἀπαλλάσσουσα γῆς
 πρόσωπον· ὥς δὲ πέτρος ἢ θαλάσσιος
 κλύδων ἀκούει νουθετουμένη φίλων·
- 30 ἦν μὴ ποτε στρέψασα πάλλευκον δέρην
 αὐτῇ πρὸς αὐτὴν πατέρ' ἀποιμώζη φίλον
 καὶ γαῖαν οἴκους θ', οὓς προδοῦσ' ἀφίκετο
 μετ' ἄνδρὸς ὃς σφε νῦν ἀτιμάσας ἔχει.

16. νοσεῖ τὰ φίλτατα: *the tenderest ties are failing.*

19. αἰσυνμῇ: βασιλεύει, ἀρχει. Hesychius. The verb is found only here; cf., however, αἰσυνμήτης, arbiter, ruler.

21. She cries: 'ὄρκοι, δεξιά.' Cf. 496 φεῦ δεξιὰ χεῖρ.

25 f. συντήκουσα δακρύοις: we may supply σῶμα from the preceding line and translate, *wasting it away with tears*, or taking συντήκουσα absolutely, *dissolving in tears*; the latter was apparently the Scholiast's view, who says the phrase is equivalent to συντηγομένη δὲ τὸν πάντα χρόνον. — ἐπεὶ:

means here *ever since*. — ἡδικημένη: supplementary participle; GMT. 884; G. 1582; H. 982.

28. ὥς δὲ πέτρος ἢ θαλάσσιος κλύδων: a literary commonplace; cf. 1279 τάλαιν', ὥς ἄρ' ἦσθα πέτρος ἢ σίδαρος. Androm. 537:

τί με προσπίτνεις, ἄλλαν πέτραν
 ἢ κύμα λιταῖς ὥς ἱκετεύων.

30. ἦν μὴ ποτε: may be rendered, *except when*.

33. σφε: G. 394; H. 261 D a. — ἀτιμάσας ἔχει: nearly = ἡτίμακεν, but with the idea of present continuance

- ἔγνωκε δ' ἡ τάλαινα συμφορᾶς ὕπο
 35 οἶον πατρώας μὴ ἀπολείπεσθαι χθονός.
 στυγεῖ δὲ παῖδας οὐδ' ὀρώσ' εὐφραίνεται.
 δέδοικα δ' αὐτὴν μὴ τι βουλευσῇ νέον·
 βαρεῖα γὰρ φρήν, οὐδ' ἀνέξεται κακῶς
 πάσχουσ'· ἐγὼ δα τήνδε, δειμαίνω τέ νιν·
 40 [μὴ θηκτὸν ὥσῃ φάσγανον δι' ἥπατος,
 σιγῇ δόμους εἰσβάσ', ἔν' ἔστρωται λέχος,
 ἥ καὶ τύραννον τόν τε γήμαντα κτάνη
 κάππειτα μείζω συμφορὰν λάβῃ τινά·]
 δεινὴ γάρ· οὔτοι ῥαδίως γε συμβαλὼν
 45 ἔχθραν τις αὐτῇ καλλίνικον οἴσεται.
 ἀλλ' οἶδε παῖδες, ἐκ τρόχων πεπανμένοι
 στείχουσιν, μητρὸς οὐδὲν ἐννοοῦμενοι
 κακῶν· νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.

ΠΑΙΔΑΓΩΓΟΣ.

παλαιὸν οἴκων κτῆμα δεσποίνης ἐμῆς,

more prominent. This use of *ἐχω* with aor. partic. (GMT. 47; G. 1262; H. 981 a) is a favorite one with Sophocles and Euripides, but is probably not found in Aeschylus.

35. ἀπολείπεσθαι: is passive; *to be bereft*. — μὴ ἀπολ.: joined by synizesis.

37 ff. νέον: = κακόν, as often. — βαρεῖα: *resentful* or *dangerous*. — νιν: G. 395, 1; H. 261 D a.

40-43. The first two of these verses are plainly interpolated from 379 ff.; the others might be retained (reading *μὴ* for *ἥ*) but that *τύραννον* is awkward and obscure. If the princess is meant, there should be some designation of the gender.

45. καλλίνικον: means *victory* or the

honors of victory; so Pind. *Nem.* 3, 18 τὸ καλλίνικον φέρει. In the absence of the article it is better to take it as neuter than as masc. with *στέφανον* understood, as some have done.

46. οἶδε παῖδες στείχουσιν: *here come the children*. For this use of *οἶδε*, very common in the drama, see G. 1008; H. 695 a. — Note the difference between *τρόχος* and *τροχός*.

49. The παιδαγωγός, who now enters with the two boys, is an aged family slave of Jason's. Wealthy Greeks, when their boys had outgrown the nursery, gave them into the charge of such trusty slaves, whose duty it was to attend them wherever they went. The beginning of his speech

- 50 τί πρὸς πύλαισι τήνδ' ἄγουσ' ἔρημίαν
 ἔστηκας, αὐτὴ θρεομένη σαντῇ κακά;
 πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει;

ΤΡΟΦΟΣ.

- τέκνων ὁπαδὲ πρέσβυ τῶν Ἰάσονος,
 χρηστοῖσι δούλοις ξυμφορὰ τὰ δεσποτῶν
 55 κακῶς πίνοντα καὶ φρενῶν ἀνθάπτεται.
 ἐγὼ γὰρ εἰς τοῦτ' ἐκβέβηκ' ἀλγηδόνης,
 ὥσθ' ἱμερός μ' ὑπῆλθε γῇ τε κούρανῳ

was reproduced by Ennius thus (Frg. 2):

Antiqua erilis fida custos corporis,
 quid sic te extra aedis exanimata elimi-
 nas?

— **δεσποίνης**: limits οἴκων κτῆμα taken together.

50. **τήνδε**: should be translated *thus* or *here*; **δε** is frequently used in the sense of **ὧδε**, especially with verbs of motion. Cf. *Il.* 5, 174 f.:

ἀλλ' ἄγε τῷδ' ἔφες ἀνδρὶ βέλος, Διὶ χεῖρας
 ἀνασχών,

δοῖς δὲ κρατεῖ — *who holds sway here*. It is similarly used in 689, below.

52. **σοῦ**: may depend upon either *μόνη* or *λείπεσθαι*.

55. **κακῶς πίνοντα**: a figure taken from dice-playing. Cf. *Electra* 1100:

τὰ μὲν γὰρ εὖ

τὰ δ' οὐ καλῶς πίνοντα δέρομαι
 βροτῶν.

57. The Greeks had a superstitious belief in the efficacy of confiding secret anxieties to the natural elements. Cf. *Cic. Tusc.* iii. 26. 63 sunt autem alii, quos in luctu cum ipsa solitudine loqui saepe delectat, ut illa apud Ennium nutrix (Frg. 3):

Cupido cepit miseram nunc me próloqui
 caelo átque terrae Médeai miserias.

A number of cases occur in the extant tragedies, e.g. *Electra* (*El.* 59 ff.):

ὦ νύξ μέλαινα, χρυσέων ἄστρον τροφέ,
 ἐν ᾗ τὸδ' ἄγγος τῷδ' ἐφεδρεῖον κάρφ
 φέρουσα πηγὰς ποταμίας μετέρχομαι.
 [οὐ δὴ τι χρεῖας εἰς τοσόνδ' ἀφικμένη,
 ἀλλ' ὥς ὕβριν δείξωμεν Αἰγίσθου θεοῖς
 γόους τ' ἀφείην αἰθέρ' εἰς μέγαν
 πατρί,]

ἡ γὰρ πανώλης Τυνδαρίς, μήτηρ ἐμή,
 ἐξέβαλέ μ' οἴκων, χάριτα τιθεμένη πόσει.
 τεκοῦσα δ' ἄλλους παῖδας Αἰγίσθω πάρα
 πάρεργ' Ὀρέστην κάμ' ποιεῖται δόμων.

O black night, nurse of golden stars, in which I come, bearing this pitcher resting on my head, to fetch the river's fountain flow — not that I am come to such degree of need as this, but that I may show the gods Aegisthus' insolence, and wail to the great heavens for my sire, since the baleful child of Tyndareus, my own mother, has thrust me out of home, as favor to her spouse; and now that she has borne Aegisthus other sons, she counts Orestes and me mere accessories of her house.

Other examples in Euripides are *Androm.* 91, *Ion* 885, and *Iph. Taur.* 42.

λέξαι μολούση δέωρο δεσποίνης τύχας.

ΠΑΙΔΑΓΩΓΟΣ.

οὔπω γὰρ ἡ τάλαινα παύεται γόων;

ΤΡΟΦΟΣ.

60 ζηλῶ σ'· ἐν ἀρχῇ πῆμα κοῦδέπω μεσοῖ.

ΠΑΙΔΑΓΩΓΟΣ.

ὦ μῶρος, εἰ χρὴ δεσπότας εἰπεῖν τόδε·
ὥς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.

ΤΡΟΦΟΣ.

τί δ' ἔστιν, ὦ γεραιέ; μὴ φθόνει φράσαι.

ΠΑΙΔΑΓΩΓΟΣ.

οὐδέν· μετέγνων καὶ τὰ πρόσθ' εἰρημένα.

ΤΡΟΦΟΣ.

65 μῆ, πρὸς γενείου, κρύπτε σύνδουλον σέθεν·
σιγὴν γάρ, εἰ χρὴ, τῶνδε θήσομαι πέρι.

58. **μολούση**: as if *μοι*, not *με*, had gone before. Cf. *Iph. Aut.* 491 f.:

ἄλλως τε μ' ἔλεος τῆς ταλαιπώρου κόρης
εἰσῆλθε, συγγένειαν ἐννοοῦμένην.

Cf. below 744 and note. The comic poet Philemon (quoted by *Athenaeus* 7, p. 228) parodied this passage thus. A cook says:

ᾧσθ' ἡμερός μ' ὑπῆλθε γῆ τε κοῦρανῶ
λέξαι μολόντι τοῦψον ὡς ἐσκεύασα.

So that desire came on me to go and tell both earth and sky—how I made the sauce.

59. **γάρ**: in questions expresses

surprise. Translate, *what!* H. 1050, 4 b.

60. **ζηλῶ σε**: *I envy thee* (for thy simplicity)!—**μεσοῖ** (Schol. ἀκμάζει): *is at its height*, or, *in the middle of its course*.

61. **μῶρος**: nom. of exclamation rather than of address. *Medea* is meant, *μῶρος* being used here exceptionally as adj. of two endings. This is a common thing with Euripides; cf. 1197 δῆλος, 1375 ῥάδιοι.

65. **πρὸς γενείου**: see on 709.—**σύνδουλον**: acc. of person (G. 1069; H. 724), the acc. of the thing being easily understood.

ΠΑΙΔΑΓΩΓΟΣ.

ἤκουσά του λέγοντος, οὐ δοκῶν κλύειν,
 πεσσοὺς προσελθὼν ἔνθα δὴ παλαιάτατοι
 θάσσουσι, σεμνὸν ἀμφὶ Πειρήνης ὕδωρ,
 70 ὡς τούσδε παῖδας γῆς ἑλάν Κορινθίας
 σὺν μητρὶ μέλλοι τῆσδε κοίρανος χθονὸς
 Κρέων. ὁ μέντοι μῦθος εἰ σαφῆς ὄδε
 οὐκ οἶδα· βουλοίμην δ' ἂν οὐκ εἶναι τόδε.

ΤΡΟΦΟΣ.

καὶ ταῦτ' Ἰάσων παῖδας ἐξανέξεται
 75 πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει;

67 f. οὐ δοκῶν κλύειν: *pretending not to be listening*. Cf. *Hipp.* 119 μὴ δόκει τούτων κλύειν. οὐ δοκῶ is used like οὐ φημι, *deny*, οὐκ ἐῷ, *forbid*, etc. — πεσσοὺς: *the gaming place*. So οἱ ἰχθῦς, *the fish market*, τὰ λάχανα, *the vegetable market*. The game of *πessoi* resembled ours of draughts, in that it was played on a checkered board with *men* (ψῆφοι). It was a favorite game with the old. Cf. *Cic. Cato Maior* 16. There were several varieties of it. See Baumeister, *Denkm.* p. 353 f.; *Class. Dict.* s.v. *Patranculi*.

69. All fountains were considered sacred. The famous Pirene, after first welling up near the top of the Acrocorinthus into a basin with no visible outlet, flowed underground and reappeared in the lower town, near the street leading to the Lechaeum, where it was adorned with handsome stonework, and was a favorite place of resort. The fountain was discovered and excavated by the American School of Classical Studies at Athens in 1898. See *Am. Jour. of Arch.*, 2d series, ii.

(1898), pp. 233 ff.; *Century*, April, 1899, pp. 852 ff.

72 f. σαφής: *true, correct*. — οὐκ εἶναι: a very exceptional use of οὐ. The rule would require μή. The expression seems to be analogous to χρή οὐ with inf., which is frequent in Euripides; see 294, 574; *Androm.* 100 χρή δ' οὐποτ' εἰπεῖν οὐδέν' ἑλβιον βροτῶν; *Hipp.* 645 χρῆν εἰς γυναῖκα πρόσπολον μὲν οὐ περὰν; in cases, too, where it is impossible to say that οὐ forms with the inf. a simple idea. The usage arose probably thus: first the οὐ was put directly after the χρή for reasons of emphasis, still belonging to it (so *Hipp.* 507 χρῆν μὲν οὐ σ' ἀμαρτάνειν, and perhaps the above passage of *Androm.*), then it gradually attached itself to the inf., and allowed itself to be separated from χρή.

75 f. πάσχοντας: is supplementary partic.; cf. 39. See GMT. 879; G. 1580; H. 983. — εἰ καί: because of the negative idea implied in the foregoing question, (surely he will not) *even though he has, etc.*

ΠΑΙΔΑΓΩΓΟΣ.

παλαιὰ καινῶν λείπεται κηδευμάτων,
 κούκ ἔστ' ἐκείνος τοῖσδε δώμασιν φίλος.

ΤΡΟΦΟΣ.

ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν
 νέον παλαιῷ, πρὶν τόδ' ἐξηντληκέναι.

ΠΑΙΔΑΓΩΓΟΣ.

80 ἀτὰρ σύ γ', οὐ γὰρ καιρὸς εἰδέναι τόδε
 δέσποιναν, ἡσύχαζε καὶ σίγα λόγον.

ΤΡΟΦΟΣ.

ὦ τέκν', ἀκούεθ' οἷος εἰς ὑμᾶς πατήρ;
 ὅλοιτο μὲν μή· δεσπότης γάρ ἐστ' ἐμός·
 ἀτὰρ κακὸς γ' ὦν εἰς φίλους ἀλίσκεται.

ΠΑΙΔΑΓΩΓΟΣ.

85 τίς δ' οὐχὶ θνητῶν; ἄρτι γιγνώσκεις τόδε,

76. κηδευμάτων: G. 1120; H. 749.
 — λείπεται: expresses inferiority.

78 f. ἀπωλόμεσθα: for the tense, see GMT. 61; G. 1264; H. 848. The nurse speaks for her mistress and the household. — προσοίσομεν: carry in addition. — ἐξηντληκέναι: the figure is that of a boat that ships a fresh wave before the sailors have bailed the first one out; cf. the Scholiast's note: τὸ δὲ ἐξηντληκέναι ἀντὶ τοῦ πεπαύσθαι· ἢ μεταφορὰ ἀπὸ τῶν ἐν τοῖς πλοίοις ἀντλούντων. Also Ion 927 f.:

κακῶν γὰρ ἄρτι κῦμ' ὑπεξαντλῶν φρενί,
 πρύμνηθεν ἄρδει μ' ἄλλο σὼν λόγων ὕπο.

For while I am yet casting from my soul one wave of ills, another from the

stern sends its flood on me at thy words.

The Greeks, like the English, were a maritime people, and especially fond of figures taken from the sea. Cf. the note on v. 362 of this play. The chorus expresses its pity for Medea,

ὥς εἰς ἄπορὸν σε κλύδωνα θεός,
 Μήδεια, κακῶν ἐπὶ ὄρευσε.

83. ὅλοιτο μὲν μή: the meaning is, curse him — no, not that, for he is, etc. So Soph. Phil. 961 ὅλοιτο μήπω, πρὶν μάθοιμ' εἰ καὶ πάλιν γνώμην μετοίσεις, curse you — no, not yet, before, etc. In both cases the curse is on the speaker's lips, but is revoked at the moment of utterance.

ὥς πᾶς τις αὐτὸν τοῦ πέλας μᾶλλον φιλεῖ,
οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάριν,
εἰ τούσδε γ' εὐνῆς εἵνεκ' οὐ στέργει πατήρ;

ΤΡΟΦΟΣ.

ἴτ', εὖ γὰρ ἔσται, δωμάτων ἔσω, τέκνα.
90 σὺ δ' ὥς μάλιστα τούσδ' ἐρημώσας ἔχε
καὶ μὴ πέλαζε μητρὶ δυσθυμουμένη.
ἦδη γὰρ εἶδον ὄμμα νιν ταυρουμένην
τοῖσδ', ὥς τι δρασείουσαν· οὐδὲ παύσεται
χόλου, σάφ' οἶδα, πρὶν κατασκήψαι τινα.
95 ἐχθρούς γε μέντοι, μὴ φίλους, δράσειέ τι.

ΜΗΔΕΙΑ.

ἰώ,

δύστανος ἐγὼ μελέα τε πόνων,

86 ff. Apparently a proverbial saying. Cf. Ter. Andr. 426 f.:

verum illud verbumst, vólgo quod dici solet,

omnis sibi malle mélius esse quam álteri.

— κέρδους χάριν: from motives of selfishness. This verse looks like an interpolation. — εἰ . . . γε: nearly equivalent to ἐπεὶ, seeing that; οὐ, instead of μή, is used, since it belongs with στέργει rather than the entire clause; G. 1383, 2; H. 1028. The three verses (86–88) depend on ἄρτι γιγνώσκεις, the idea being, 'Are you just beginning, in view of Jason's neglect, to recognize the self-love of men? Did you never meet with an instance of it before?'

90 f. ἐρημώσας ἔχε: keep secluded; GMT. 43; G. 1262; H. 981 a. — πελάζω: is transitive here and 760, but has its ordinary intransitive sense 101.

93 f. δρασείουσαν: a desiderative

verb; G. 868; H. 573. — πρὶν κατασκήψαι τινα: "An infinitive with πρὶν sometimes depends on a negative clause, where a finite mood might be allowed"; GMT. 628. κατασκήπτω only here takes the acc. It probably means, *strike down as with a thunderbolt* (Schol. βλάψαι . . . οἷον κεραυνῶσαι); with dat., on the contrary, simply *fall upon*.

96–130. Anapaestic rhythm (G. 1627, 2, 1677; H. 1068, 1105) announcing the approach of the chorus. Medea's voice is heard in soliloquy within the palace; her emotion is marked both by the rhythm and by the Doric forms (δύστανος, ὀλοῖμαν, etc.); the nurse's lines, however, contain only ordinary forms, as they express no extraordinary feeling.

96. πόνων: is causal gen. in exclamation (G. 1129; H. 761) joined to

ἰὼ μοί μοι, πῶς ἂν ὀλοίμαν;

ΤΡΟΦΟΣ.

- τόδ' ἐκείνο, φίλοι παῖδες· μήτηρ
 κινεῖ κραδίαν, κινεῖ δὲ χόλον.
 100 σπεύδετε θᾶσσον δώματος εἴσω,
 καὶ μὴ πελάσῃτ' ὄμματος ἐγγύς,
 μηδὲ προσέλθῃτ', ἀλλὰ φυλάσσεσθ'
 ἄγριον ἦθος στυγεράν τε φύσιν
 φρενὸς αὐθάδους.
 105 ἴτε νῦν, χωρεῖθ' ὥς τάχος εἴσω.
 δῆλον δ' ἀρχῆς ἐξαιρόμενον
 νέφος οἰμωγῆς ὥς τάχ' ἀνάξει
 μέζονι θυμῷ· τί ποτ' ἐργάσεται
 μεγαλόσπλαγχνος δυσκατάπαυστος
 110 ψυχὴν δηχθεῖσα κακοῖσιν;

ΜΗΔΕΙΑ.

αἰαῖ.

ἔπαθον τλάμων ἔπαθον μεγάλων·
 ἄξι' ὀδυρμῶν· ὦ κατάρατοι
 παῖδες ὀλοισθε στυγεράς ματρὸς
 σὺν πατρὶ καὶ πᾶς δόμος ἔρροι.

an adj., as often; cf. 1028. — πῶς ἂν ὀλοίμαν: *would that I might die*. This form of wish (GMT. 728), not rare in tragedy, occurs again, 173.

98. τόδ' ἐκείνο: *there it is!* A common colloquial formula.

105. The two children accompany the *paedagogus* into the house.

106 ff. *It is plain that the storm-cloud of wailing, just beginning to rise, will shortly dart upward with greater*

fury. — ἀρχῆς ἐξαιρόμενον: = αἰρόμενον ἐξ ἀρχῆς, *rising from its starting-point*. With νέφος οἰμωγῆς, cf. *Herc. Fur.* 1140 στεναγμῶν νέφος.

111 f. Note the effect secured by the repetition and assonance; cf. 99. — ὦ κατάρατοι παῖδες: in spite of the nurse's caution, the children, who have just entered the house with their attendant, are espied by Medea, who still remains within the house.

ΤΡΟΦΟΣ.

- 115 *ἰὼ μοί μοι. ἰὼ τλήμων.*
τί δέ σοι παῖδες πατρὸς ἀμπλακίας
μετέχουσι; τί τούσδ' ἔχθεις; οἷμοι,
τέκνα, μή τι πάθῃθ' ὥς ὑπεραλγῶ.
δεινὰ τυράννων λήματα καὶ πως
- 120 *ὀλίγ' ἀρχόμενοι πολλὰ κρατοῦντες*
χαλεπῶς ὀργὰς μεταβάλλουσιν.
τὸ γὰρ εἰθίσθαι ζῆν ἐπ' ἴσοισιν
κρεῖσσον· ἐμοὶ γοῦν, εἰ μὴ μεγάλως,
ὀχυρῶς γ' εἷη καταγῆραςκεν.

116. *σοι*: may be rendered, *pray*.
 The exact sense is: 'What share *do you fancy* that?' The nurse does not, of course, intend this for Medea's ears.

118. *ὑπεραλγῶ*, as implying anxiety, takes the construction of a verb of fearing. *ὑπερ*-, *exceedingly*.

119 ff. *δεινὰ τυράννων λήματα*: the nurse has Medea in mind; as a king's daughter, she may be called a *τύραννος*. For the sentiment the Scholiast compares *Il.* 1, 80 ff.:

κρείσσων γὰρ βασιλεὺς ὅτε χώσεται ἀνδρὶ
χέρηϊ·
εἰ περ γάρ τε χόλον γε καὶ αὐτῆμαρ κατα-
πέψῃ,
ἀλλὰ τε καὶ μετόπισθεν ἔχει κότον, ὄφρα
τελέσῃ,
ἐν στήθεσσιν ἐοῖσι·

Also *Il.* 2, 196:

θυμὸς δὲ μέγας ἐστὶ διωτρεφῶν βασιλῆων.

122 f. *γάρ*: *then*. — *ἐπ' ἴσοισιν*: on a footing of equality with one's fellow-citizens, as in a democracy. To live

thus, the nurse says, is better than to be a king. A like sentiment, *Ion* 621 ff.:

τυραννίδος δὲ τῆς μάτην αἰνουμένης
τὸ μὲν πρόσωπον ἡδύ, τὰν δόμοισι δὲ
λυπηρά·

And of the power men vainly praise, the face is sweet, but within the home is torment.

Cf. Iph. Aul. 16 ff.:

ξηλῶ δ' ἀνδρῶν ὅς ἀκίνδυνον
βίον ἐξεπέρας' ἀγνώστ' ἀκλεῆς·
τοὺς δ' ἐν τιμαῖς ἦσσαν ξηλῶ.

I envy him, who has reached the end of life in peace, unknown, unfamed. But for men in high place, I have little envy.

— *μεγάλως*: not to be understood of regal state, which is entirely deprecated, but of a less dangerous magnificence, the sense being, 'securely at least, even at the expense of all grandeur.'

- 125 τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν
 τοῦτομα νικᾷ, χρήσθαι τε μακρῷ
 λῶστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντ'
 οὐδένα καιρὸν δύναται θνητοῖς,
 μείζους δ' ἄτας, ὅταν ὀργισθῇ
 130 δαίμων, οἴκοις ἀπέδωκεν.

ΧΟΡΟΣ.

προφθῆ.

*Ἐκλυον φωνάν, ἔκλυον δὲ βοᾶν
 τὰς δυστάνου

Κολχίδος, οὐδέ πω ἥπιος· ἀλλά, γε-
 ραία, λέξον· ἐπ' ἀμφιπύλου γὰρ ἔ-

125-130. Construe: τοῦτομα νικᾷ εἰπεῖν, the name is a better one to speak. Notice πρῶτα μὲν . . . τε in correlation; so below, 232, 1101 (cf. 429). — λῶστα (ἔστι): the subject is τὰ μέτρια understood. — τὰ δ' ὑπερβάλλοντα, κτλ.: what exceeds due bounds can bring no blessing to mortals. The proverb 'μηδὲν ἄγαν' is the basis of Greek ethics. All excess leads to ὕβρις, which the gods punish by sending ἀτη. — ἀπέδωκεν: gnomic aor.; GMT. 164; G. 1292; II. 840. Its subject is still τὰ ὑπερβάλλοντα.

131-212. PARODOS. This is comic in structure, i.e. speeches by actors—here Medea and the nurse—alternate with the choral songs, as, e.g., in the *Prometheus* of Aeschylus.

131-138. PROODE. The chorus enters, made up of Corinthian women, who come, attracted by Medea's cries, as the opening words show: ἔκλυον φωνάν, ἔκλυον δὲ βοᾶν. With the ana-

phora, cf. Aleman 108, ἔθιγες ψυχᾶς, ἔθιγες δὲ φρενῶν.

Metre: dactylic with anacrusis.

υ υ : — — | — υ υ | — υ υ | — Λ
 — : — — | — Λ
 — υ υ | — υ υ | — υ υ | — υ υ
 — — | — υ υ | — υ υ | — υ υ
 — υ υ | — υ υ | — υ υ | — υ υ
 — υ υ | — υ υ | — υ υ | — υ υ
 υ : — | — υ | — υ | — υ | — υ

On the last verse, see G. 1632.

131. Cf. Ennius (Frg. 4):

. . . fluctus vérborum aures aúcupant.

134. ἐπ' ἀμφιπύλου, κτλ.: while the meaning of these words has been much disputed, we shall do best to follow the Scholiast, who understood the women to mean that they were standing at the doorways of their own houses when they heard Medea's cry from within her dwelling. — ἔσω: as often, is for ἐπὶ, without any idea of motion.

- 135 σω μελάθρου γόον ἔκλυνον· οὐδὲ συν-
 ἡδομαί, ὦ γύναι, ἄλγεσι δώματος,
 ἐπεὶ μοι φίλον κέκρανται.

ΤΡΟΦΟΣ.

- οὐκ εἰσὶ δόμοι· φροῦδα τάδ' ἤδη.
 140 τὸν μὲν γὰρ ἔχει λέκτρα τυράννων,
 ἢ δ' ἐν θαλάμοις τήκει βιοτὴν
 δέσποινα, φίλων οὐδενὸς οὐδὲν
 παραθαλπομένη φρένα μύθοις.

ΜΗΔΕΙΑ.

- αἰαῖ·
 διά μου κεφαλᾶς φλόξ οὐρανία
 145 βαίῃ· τί δέ μοι ζῆν ἔτι κέρδος;
 φεῦ φεῦ· θανάτῳ καταλυσάιμαν·
 βιοτὰν στυγερὰν προλιπούσα.

ΧΟΡΟΣ.

στροφή.

- ἄϊες, ὦ Ζεῦ καὶ γὰ καὶ φῶς,
 ἀχὰν οἶαν ἅ δύστανος
 150 μέλπει νύμφα;

136. *συνῆδομαι*, for rejoicing at mis-
fortunes, is rare, but *Hipp.* 1286 τί
τάλας τοῖσδε συνήδῃ; cf. *Rhes.* 958 οὐ
μὴν θανόντι γ' οὐδαμῶς συνήδομαι.

138. *ἐπεὶ . . . κέκρανται*: since it
 (the household, especially Medea; see
 v. 11) has endeared itself to me. *κέκραν-*
ται (sing.), from *κραίνω*.

139-147. Anapaestic systems.

139. *δόμοι*: house, i.e. family. —
τάδε: all that.

142. *οὐδὲν παραθαλπομένη φρένα*:
nothing comforted at heart.

144. *διά μου κεφαλᾶς*, κτλ.: with
 this prayer, cf. *Suppl.* 829 ff.:

κατά με πέδον γᾶς ἔλοι,

διὰ δὲ θύελλα σπάσαι

πυρός τε φλογμός ὁ Διὸς ἐν κάρῃ
πέσοι.

May the earth engulf me, the storm blast
shatter me, and Zeus' flame of fire
fall on my head.

147. *βιοτάν*: obj. of *προλιπούσα*,
 while *καταλυσάιμην* is used absolutely.

148-159. STROPHE (= antistrophe,
 173-183).

τίς σοί ποτε τᾶς ἀπλάτου
κοίτας ἔρος, ὦ ματαία,
σπεύσει θανάτου τελευτάν ;
μηδὲν τόδε λίσσον.

155

εἰ δὲ σὸς πόσις
καινὰ λέχη σεβίζει,
κείνῳ τόδε μὴ χαράσσου·
Ζεὺς σοι τάδε συνδικήσει.
μὴ λίαν τάκου
δυρομένα σὸν εὐνέταν.

ΜΗΔΕΙΑ.

160 ὦ μεγάλα Θέμι καὶ πότνι' Ἄρτεμι,
λεύσσεθ' ἃ πάσχω, μεγάλοις ὄρκους

Metre: logaoedic (G. 1679 ff.; H. 1108 ff.), with anapaestic introduction.

	—	υ	υ		—	—		—	—		—	υ	υ		} anap.	
	—	—		—	—		—	—		—	—					
150.	—	—		—	—		—	—		—	—					
	>	:	υ	υ		—	υ	υ		—	υ	υ		—	υ	} logaoedic.
	>	:	υ	υ		—	υ	υ		—	υ	υ		—	υ	
	>	:	υ	υ		—	υ	υ		—	υ	υ		—	υ	
	>	:	υ	υ		—	υ	υ		—	υ	υ		—	υ	
155.	>	:	υ	υ		—	υ	υ		—	υ	υ		—	υ	
	—	υ	υ		—	υ	υ		—	υ	υ		—	υ		
	>	:	υ	υ		—	υ	υ		—	υ	υ		—	υ	
	>	:	υ	υ		—	υ	υ		—	υ	υ		—	υ	
	>	:	υ	υ		—	υ	υ		—	υ	υ		—	υ	
160.	—	υ	υ		—	υ	υ		—	υ	υ		—	υ		

148. Cf. Or. 1496 ὦ Ζεῦ καὶ γὰ καὶ φῶς καὶ νύξ.

150. νύμφα: wife.

151–153. τίς σοί ποτε, κτλ.: what longing for that dread resting-place (the grave) would fain hasten for thee the final issue of death? The future

σπεύσει expresses present intention or will; GMT. 71. On θανάτου τελευτάν, cf. 920 ἥβης τέλος.

154. μηδέν: = μηδαμῶς; not a common use. Cf. *Androm.* 88 μηδὲν τοῦτ' ὀνειδίσσης ἔμοι.

157. Be not exasperated with him for this. — τόδε: is properly the cognate acc.; G. 1054; H. 716 b. See lexicon for the literal meaning of χαράσσεσθαι.

160–172. Anapaestic.

160 ff. Themis, as goddess of divine justice, is appealed to for redress of wrongs, as Soph. *Elec.* 1064. Hence she is called εὐκταία below, 169, and ἱκεσία, Aesch. *Suppl.* 360. Artemis is the special protectress of females, so naturally invoked by them, as Soph. *Elec.* 626, 1238; Aesch. *Suppl.* 1031. — ὄρκους ἐνδησαμένα: namely, when she consented to leave her home with him. Note the middle voice.

- ἐνδησαμένα τὸν κατάρατον
 πόσιν; ὃν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ'
 αὐτοῖς μελάβροισ διακναιομένους,
 165 οἷ γ' ἐμὲ πρόσθεν τολμῶς ἄδικεῖν.
 ᾧ πάτερ, ᾧ πόλις, ᾧ ἀπενάσθην
 αἰσχροῦς τὸν ἐμὸν κτείνασα κάσιν.

ΤΡΟΦΟΣ.

- κλύεθ' οἷα λέγει κἀπιβοᾶται
 Θέμιν εὐκταίαν Ζῆνά θ', ὃς ὄρκων
 170 θνητοῖς ταμίας νενόμισται;
 οὐκ ἔστιν ὅπως ἔν τινι μικρῷ
 δέσποινα χόλον καταπαύσει.

ΧΟΡΟΣ.

ἀντιστροφή.

- πῶς ἂν ἐς ὄψιν τὰν ἀμετέραν
 ἔλθοι μύθων τ' αὐδαθέντων
 175 δέξαιτ' ὀμφάν,
 εἴ πως βαρύθυμον ὀργὰν

164 f. αὐτοῖς μελάβροισ: G. 1191; H. 774 a. — πρόσθεν ἄδικεῖν: "the Greek idea was, that to begin the wrong, *ὑπάρχειν ἀδικίας*, involved the entire guilt, any retaliation being then lawful. Cf. 1372." Paley. πρόσθεν may be rendered, *unprovoked*.

166 f. ἀπενάσθην: from ἀποναίω. — κάσιν: Apsyrtus; see Introd. § 10, and note on v. 1334.

169 f. εὐκταίαν: 'invoked in vows (or curses).' Cf. Aesch. *Sept.* 722 πατρὸς εὐκταίαν Ἐρινύν. In v. 209 Themis is addressed as ὄρκιαν Θέμιν. — Ζῆνά θ', ὃς ὄρκων: i.e. Ζεὺς ὄρκιος. The fact that Medea at 160

did not invoke Zeus has troubled many commentators; but Zeus, the guardian of oaths, would naturally be called on, and we may assume that the nurse forgets what particular divinities her mistress has appealed to.

171. ἐν τινι μικρῷ: *with* (the commission of) *any trifling deed*.

173-183. ANTISTROPHE (= strophe, 148-159).

173. πῶς ἂν, κτλ.: as 97.

176. εἴ πως: GMT. 487, 489; G. 1480. — βαρύθυμος: is *sullen*, opposed to δξύθυμος, *quick-tempered*, *impetuous*.

καὶ λῆμα φρενῶν μεθείη ;
μήτοι τό γ' ἐμὸν πρόθυμον
φίλοισιν ἀπέστω.

180

ἀλλὰ βᾶσά νιν
δεῦρο πόρευσον οἴκων
ἔξω, φίλα καὶ τάδ' αὖδα,
σπεύσασα πρὶν τι κακῶσαι
τοὺς ἔσω· πένθος
γὰρ μεγάλως τόδ' ὀρμᾶται.

ΤΡΟΦΟΣ.

δράσω τάδ'· ἀτὰρ φόβος εἰ πείσω
185 δέσποιναν ἐμήν·

μόχθου δὲ χάριν τήνδ' ἐπιδώσω.
καίτοι τοκάδος δέργμα λεαίνης
ἀποταυροῦται δμωσίν, ὅταν τις
μῦθον προφέρων πέλας ὀρμηθῇ.

190 σκαιοὺς δὲ λέγων κοῦδέν τι σοφοὺς

178. τὸ πρόθυμον : = προθυμία ; G. 933 ; H. 621 b. The chorus will show its good will at least (γέ), even if it be unable to give any real assistance.

181. φίλα καὶ τάδ' αὖδα : sc. εἶναι. τᾶδε = ἡμᾶς, more exactly *our party* ; the meaning is, *say, too, that we are her friends*. Cf. Aesch. Pers. 1 :

Τάδε μὲν Περσῶν τῶν οἰχομένων
'Ελλάδ' ἐς αἶαν πιστὰ καλεῖται.

These are they who are called the faithful (counsellors) of the Persians who went to the land of Hellas.

182. The subject of κακῶσαι, *Me-dea*, has to be understood.

184. εἰ : *whether* ; a simple indir. question after an expression of fearing ; GMT. 376. Cf. *Heracl.* 791 φόβος εἰ μοι ξῶσιν οὗς ἐγὼ θέλω.

186. μόχθου χάριν τήνδε : *the favor of this trouble*. — ἐπιδώσω : *will grant freely*, beyond my obligations.

187. δέργμα : cognate acc. with ἀποταυροῦται, from which the metaphor has so faded that here it is hardly more than equivalent to δέρκεται ; cf., however, 92 ταυρουμένην.

190 ff. The tenor of the following passage is that music, if rightly employed, might be made a comfort in grief, whereas it is only used to heighten needlessly the merriment of feasts.

- τοὺς πρόσθε βροτοὺς οὐκ ἂν ἀμάρτοις,
οἷτινες ὕμνους ἐπὶ μὲν θαλίαις
ἐπὶ τ' εἰλαπίναις καὶ παρὰ δείπνοις
ἤϋροντο βίου τερπνὰς ἀκοάς·
195 στυγίους δὲ βροτῶν οὐδεὶς λύπας
ἤϋρετο μούσῃ καὶ πολυχόρδοις
ᾧδαῖς παύειν, ἐξ ᾧ θάνατοι
δειναί τε τύχαι σφάλλουσι δόμους.
καίτοι τάδε μὲν κέρδος ἀκείσθαι
200 μολπαῖσι βροτούς· ἵνα δ' εὐδειπνοὶ
δαῖτες, τί μάτην τείνουσι βοήν;
τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ' αὐτοῦ
δαιτὸς πλήρωμα βροτοῖσιν.

ΧΟΡΟΣ.

ἐπῳδή.

- ἰαχὰν ἄϊον πολύστονον
205 γόων, λιγυρὰ δ' ἄχρα μογερά

192 ff. The correlative of μέν is δέ,
195. — ἀκοάς: = ἀκροάματα.

197. ἐξ ᾧν: refers to λύπας. — θάνα-
τοι: violent deaths.

200–203. ἵνα: where. — εὐδειπνοὶ
δαῖτες: a favorite form of pleonasm,
e.g. Bacch. 66 κάματος εὐκάματος; Her.
F. 689 εὖπαις γόνος. — τείνουσι (utter in
long-drawn strains) of the physical act
of singing. — τὸ παρὸν πλήρωμα: to-
gether. πλήρωμα, physical satisfaction.
The sense is: 'feasts are merry enough
without the aid of song.' — The nurse
here enters the house.

204–213. EPODE.

205 ff. Take λιγυρὰ as adv. (or rather
as pred. adj. of effect: = ὥστε λιγυρὰ
εἶναι). — μογερά: belongs with ἄχρα, and

the phrase ἄχρα βοᾷ, as containing a
simple idea (= θρηνεῖ), governs the
acc. τὸν . . . κακόννυμφον. And loudly
crying forth her grievous woes she com-
plains of the false bridegroom, etc.
Such constructions, in which a verb
and acc., taken together, govern a
second acc., are not infrequent in
tragedy. Cf. Tro. 335:

βοᾶσατε τὸν ὑμέναιον . . . νύμφαν.

Iph. Aul. 1468:

ἐπενφημήσατε παιᾶνα . . . Διὸς κόρην
"Ἀρτεμιν.

204–213. Logaoedic.

υ: _ | _ | _υ | _υ | _υ|
 _Λ

υ: _υ | _υ_υ|_υ_υ|_υ_υΛ

βοᾷ τὸν ἐν λέχει προδόταν κακόννυμφον·
 θεοκλυτεῖ δ' ἄδικα παθοῦσα
 τὰν Ζηνὸς ὀρκίαν Θέμιν, ἃ νιν ἔβασεν
 210 'Ελλάδ' ἐς ἀντίπορον
 δι' ἅλα νύχιον ἐφ' ἄλμυρὰν
 πόντου κλῆδ' ἀπέραντον.

ΜΗΔΕΙΑ.

Κορίνθιαι γυναῖκες, ἐξῆλθον δόμων,

υ: _υ | _υ | ~υ | ~υ | _ |
 _ ^
 υυυ | _υ | υυυ | _υ
 >: _υ | _υ | ~υ | ~υ | _ |
 _ ^
 ~υ | ~υ | _ ^
 υ: υυυ | υυυ | _υ | _ ^
 _ > | ~υ | _υ

speaks through the Coryphaeus (214-270).

214-356. Iambic Trimeter.

214 ff. Medea appears on the stage. This passage was misunderstood or changed by Ennius (Frg. 5):

Quae Corinthum arcem altam habetis,
 matronae opulentae, optumates—

208. τὰν Ζηνὸς Θέμιν: *Zeus' own Themis*; that is, his *πάρεδρος* (Pind. Ol. 8, 27) and inseparable companion; cf. v. 160. She is here said to have led Medea into Greece, the idea being that Medea went in reliance on Themis as guardian of the oaths of Jason.

211 ff. δι' ἅλα νύχιον: *over the sea in the night*. — πόντου κλῆδα: the strait of the Bosphorus; called ἀπέραντος, *impenetrable*, because of the Symplegades which guard it. ἀπέραντος has this meaning, Aesch. *Prom.* 153 and 1078; elsewhere it means *endless*. Some give it the latter sense here, justifying it by Homer's 'Ελλήσποντος ἀπείρων, *Il.* 24, 545. Both meanings of ἀπέραντος arise naturally, since πεπαλῶ means either *pass through* or *go through with*.

214-408. FIRST EPISODE. First Scene, Medea and Chorus, which

Mūti suam rem bene gessere et publicam patriā procul,
 mūti qui domi aetatem agerent, prōpter ea sunt improbatī.

The entire passage 214-224 is somewhat difficult. The sense is: 'I have come out, Corinthian women, not from necessity, but I would not have you blame me. I believe that no one, not even citizen—least of all a foreigner—should be foolishly self-willed and haughty (223 αὐθάδης) and stand aloof.' 215-218 are best interpreted: *I know many haughty men, some from personal acquaintance (ὁμμάτων ἀπο), others who are strangers; and these (namely, both the above classes, all the σεμνοὶ) from their reserved demeanor have got an evil name and a reputation for indifference.* This use of ἀπ' ὁμμάτων, *with my eyes, from my own*

- 215 μή μοί τι μέμψησθ'· οἶδα γὰρ πολλοὺς βροτῶν
σεμνοὺς γεγῶτας, τοὺς μὲν ὀμμάτων ἄπο,
τοὺς δ' ἐν θυραίοις· οἱ δ' ἀφ' ἡσύχου ποδὸς
δύσκειαν ἐκτήσαντο καὶ ῥαθυμίαν.
δίκη γὰρ οὐκ ἔνεστ' ἐν ὀφθαλμοῖς βροτῶν,
220 ὅστις πρὶν ἀνδρὸς σπλάγχχνον ἐκμαθεῖν σαφῶς
στυγεῖ δεδορκώς, οὐδὲν ἡδικημένος.
χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει·
οὐδ' ἀστὸν ἦνεσ' ὅστις αὐθάδης γεγώς
πικρὸς πολίταις ἐστὶν ἀμαθίας ὕπο.
225 ἐμοὶ δ' ἄελπτον πρᾶγμα προσπεσὼν τόδε
ψυχὴν διέφθαρκ'· οἴχομαι δὲ καὶ βίου
χάριν μεθεῖσα κατθανεῖν χρήζω, φίλαι.
ἐν ᾧ γὰρ ἦν μοι πάντα, γιγνώσκεις καλῶς,

observation, is found, e.g., Aesch. Ag. 987 πεύθομαι δ' ἀπ' ὀμμάτων νόστον, αὐτόμαρτυς ὢν. — ἐν θυραίοις: among foreigners or strangers, the usual meaning of θυραῖος in Euripides. The ἡσυχος πούς is one slow to make advances. For κτᾶσθαι = get the reputation of, cf. Iph. Taur. 676 καὶ δειλίαν γὰρ καὶ κάκην κεκτῆσομαι.

220. ὅστις: referring to βροτῶν; G. 1021 c; H. 629 b.

222-224. Strangers especially, she says, should adapt themselves (προσχωρεῖν) to their adopted land, though, to be sure, not even in citizens are stubbornness and ill-breeding (ἀμαθία) praiseworthy. Cf. Suppl. 891 ff.:

ἐκτραφεὶς δ' ἐκεῖ
πρῶτον μὲν, ὡς χρὴ τοὺς μετοικούντας
ξένους,

λυπηρὸς οὐκ ἦν οὐδ' ἐπὶ φθορὸς πόλει
οὐδ' ἐξεριστὴς τῶν λόγων, θθεν βαρὺς
μάλιστ' ἂν εἴη δημότης τε καὶ ξένος·

Reared there (at Argos), first, as becomes strangers dwelling in a city not their own, he was not vexing or jealous toward the state, or one who strove with words, whereby both citizen and stranger would be most wearisome to their fellow-men.

Hermann sees in verse 224 an allusion to the demagogue Cleon. The aorist ἦνεσα and some others are used to denote a feeling or resolution (or the expression of the same) which has already arisen in the speaker's mind, where we employ the present; GMT. 60; H. 842.

226. ψυχὴν διέφθαρκε: has broken my heart.

228. ἐν ᾧ . . . πάντα: for he with whom my all rested. Cf. Ter. Adel. 331:

nostrumne Aëschinum,
nostrám vitam omnium, in quo
nostrae spēs opesque omnés sitae?

- κάκιστος ἀνδρῶν ἐκβέβηχ' οὐμὸς πόσις.
 230 πάντων δ' ὅσ' ἔστ' ἔμψυχα καὶ γνώμην ἔχει
 γυναικῆς ἔσμεν ἀθλιώτατον φυτόν·
 ἄς πρῶτα μὲν δεῖ χρημάτων ὑπερβολῇ
 πόσιν πρίασθαι δεσπότην τε σώματος
 λαβεῖν· κακοῦ γὰρ τοῦτ' ἔτ' ἄλγιον κακόν·
 235 καὶ τῷδ' ἀγῶν μέγιστος, ἢ κακὸν λαβεῖν
 ἢ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγαὶ
 γυναιξίν, οὐδ' οἷόν τ' ἀνήνασθαι πόσιν.
 εἰς καινὰ δ' ἤθη καὶ νόμους ἀφιγμένην
 δεῖ μάλιστα εἶναι, μὴ μαθοῦσαν οἰκοθεν,
 240 ὅτῳ μάλιστα χρήσεται συνευνέτη.
 καὶ μὲν τὰδ' ἡμῖν ἐκπονουμέναισιν εὔ

231. *φυτόν*: like our creature, in a depreciatory sense.

232 f. *πρῶτα μὲν*: answered by *τε*: ('first buy the husband, then serve him') unless, indeed, the correlative is—235 ff. — *χρημάτων ὑπερβολῇ*: rightly explained by Paley, "by outbidding others in the offer of a wealthy dower." Cf. *Androm.* 288 *ὑπερβολαῖς λόγων δυσφρόνων*, vying with each other in hard words. *ὑπερβάλλειν* means *outbid*. Euripides has transferred the usage of his own time to the heroic age, in which the custom was quite the reverse, the suitor bidding for and buying, as it were, his wife. For the subject of dowry and marriage gifts among the Greeks, see *Class. Dict.* s.v. *dos*, *ἔδνα*, *φερνή*. — *τούτο*: τὸ δεσπότην λαβεῖν. For the expression, cf. *Soph. O. T.* 1365 *πρεσβύτερον ἔτι κακοῦ κακόν*, an evil worse than evil.

235 ff. *ἀγῶν*: risk. — By *ἀπαλλαγαὶ* is meant the *ἀπόλειψις*, or formal

separation from the husband, attainable by a woman only through a difficult process at law, and looked upon at best as scandalous. The husband, on the contrary, might repudiate (*ἀποπέμπειν*) his wife at pleasure. Here, again, Euripides has Athenian institutions in mind. See *Class. Dict.* s.v. *divortium* (*ἀπόπεμψις*).

238–240. The sense is: 'a woman who has come into the new relations of marriage must divine—she does not learn the lesson at home—how she can best manage her husband.' *ὅτῳ* is equiv. to *οἷῳ*. Not the difficulty of selecting a husband is meant (for that is not compatible with the tense of *ἀφιγμένην*), but that of living agreeably with him afterwards. And to make this meaning plainer some alter the last line, reading *ὅπως* for *ὅτῳ*, or *χαρίζεται* for *χρήσεται*.

241 f. *εὔ*: goes with *ἐκπονουμέναισιν*. — *βίῳ*: restively, like an intractable horse.

- πόσις ξυνοικῇ μὴ βία φέρων ζυγόν,
 ζηλωτὸς αἰών· εἰ δὲ μὴ, θανεῖν χρεών.
 ἀνὴρ δ', ὅταν τοῖς ἔνδον ἄχθηται ξυνών,
 245 ἔξω μολὼν ἔπαυσε καρδίαν ἄσης,
 ἣ πρὸς φίλον τιν' ἣ πρὸς ἡλικας τραπεῖς·
 ἡμῖν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.
 λέγουσι δ' ἡμᾶς ὡς ἀκίνδυνον βίου
 ζῶμεν κατ' οἴκους, οἱ δὲ μάρνανται δορί·
 250 κακῶς φρονοῦντες· ὡς τρὶς ἂν παρ' ἀσπίδα
 στῆναι θέλοιμ' ἂν μᾶλλον ἢ τεκεῖν ἄπαξ.
 ἀλλ' οὐ γὰρ αὐτὸς πρὸς σέ καμ' ἥκει λόγος·
 σοὶ μὲν πόλις θ' ἧδ' ἐστὶ καὶ πατρὸς δόμοι
 βίου τ' ὄνησις καὶ φίλων συνουσία,
 255 ἐγὼ δ' ἔρημος ἄπολις οὖσ' ὑβρίζομαι
 πρὸς ἀνδρός, ἐκ γῆς βαρβάρου λελησμένη,
 οὐ μητέρ', οὐκ ἀδελφόν, οὐχὶ συγγενῇ
 μεθορμίσασθαι τῇσδ' ἔχουσα συμφορᾶς.
 τοσόνδε δ' ἔκ σου τυγχάνειν βουλήσομαι,

245. ἔπαυσε: gnostic aor.; GMT. 154; G. 1292; H. 840. Cf. v. 130.

247. πρὸς μίαν ψυχὴν: τὴν τοῦ ἀνδρός, Schol. Athenian custom confined women strictly to their homes. — βλέπειν: implies devotion; cf. *Ion* 614 εἰς δάμαρτα σὴν βλέπης; the husband can have many friends outside his house, but the wife has only her husband.

250 f. κακῶς φρονοῦντες: syntactically with λέγουσι, yet standing by itself; *wrongly though*. Ennius (Frg. 6):

... nam tē sub armis malim vitam
 cernere,
 quam semel modo parere.

252. ἀλλ' οὐ γάρ: but (enough said,

for) . . . not; H. 1050, 4 d. — ἥκει: applies.

256. γῆς βαρβάρου: although a foreigner, Medea uses *βάρβαρος* as a Greek would do.

258. μεθορμίσασθαι: (with whom) to seek a haven of refuge from, etc. Properly, to change moorings.

259. τοσόνδε: observe the accusative neuter of the pronoun with *τυγχάνειν*; cf. *Phoen.* 1666 οὐ γὰρ ἂν τύχοις τᾶδε. — βουλήσομαι: the idea of the future fulfilment of the wish is in the speaker's mind and tries thus to find expression. So *Soph. O. C.* 1289 f.:

καὶ ταῦτ' ἀφ' ὑμῶν, ὧ ξένοι, βουλήσομαι
 καὶ ταῖνδ' ἀδελφαῖν καὶ πατρὸς κυρεῖν ἐμοῖ.

- 260 ἦν μοι πόρος τις μηχανή τ' ἐξευρεθῇ
 πόσιν δίκην τῶνδ' ἀντιτείσασθαι κακῶν
 τὸν δόντα τ' αὐτῷ θυγατέρ' ἣ τ' ἐγήμετο,
 σιγᾶν. γυνὴ γὰρ τᾶλλα μὲν φόβου πλέα,
 κακὴ δ' ἐς ἀλκὴν καὶ σίδηρον εἰσορᾶν.
 265 ὅταν δ' ἐς εὐνὴν ἡδικομένη κυρῇ,
 οὐκ ἔστιν ἄλλη φρὴν μαιφονώτερα.

ΧΟΡΟΣ.

- δράσω τάδ'· ἐνδίκως γὰρ ἐκτείση πόσιν,
 Μήδεια. πενθεῖν δ' οὐ σε θαυμάζω τύχας.
 ὁρῶ δὲ καὶ Κρέοντα, τῆσδ' ἄνακτα γῆς,
 270 στείχοντα, καινῶν ἄγγελον βουλευμάτων.

ΚΡΕΩΝ.

- σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην,
 Μήδειαν, εἶπον τῆσδε γῆς ἕξω περᾶν
 φυγάδα, λαβοῦσαν δισσὰ σὺν σαντῇ τέκνα,
 καὶ μή τι μέλλειν· ὥς ἐγὼ βραβεὺς λόγου
 275 τοῦδ' εἰμί, κοῦκ ἄπειμι πρὸς δόμους πάλιν,
 πρὶν ἂν σε γαίης τερμόνων ἕξω βάλω.

ΜΗΔΕΙΑ.

αἰαῖ· πανώλης ἡ τάλαιν' ἀπόλλυμαι·

261. **πόσιν δίκην** : δίκην is the inner object of ἀντιτείσασθαι; *τίναςθαι τινα δίκην* strictly means, *cause a man to pay a penalty*.

262. **ἦ τε** : = ἐκέλευν τε ἦ. Cf. v. 515; Alc. 338 *στυγῶν μὲν ἦ μ' ἔτικτεν*.

263 f. **σιγᾶν** : defining *τὸ σόνδε*, v. 259. This prepares the way for the silence of the chorus when Medea carries out her plan of vengeance. The

proper correlative of *τᾶλλα μὲν* is *ὅταν* δέ, below. See on 413.—**ἐς ἀλκὴν** and **σίδηρον εἰσορᾶν** : two separate modifiers of *κακὴ*.

271-356. Second scene of the first episode. Medea and Creon.

271 f. Creon appears with attendants (*ὑπαδαί*, 335).—**εἶπον** : *I command* (finally, as something already resolved on); see on *ἦνεσα*, 223.

- ἐχθροὶ γὰρ ἐξιᾶσι πάντα δὴ κάλων,
 κούκ ἔστιν ἄτης εὐπρόσοιστος ἔκβασις.
 280 ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὅμως,
 τίνος μ' ἔκατι γῆς ἀποστέλλεις, Κρέον;

ΚΡΕΩΝ.

- δεδοικὰ σ', οὐδὲν δεῖ παραμπέχειν λόγους,
 μή μοί τι δράσης παῖδ' ἀνήκεστον κακόν.
 συμβάλλεται δὲ πολλὰ τοῦδε δείματος.
 285 σοφῇ πέφυκας καὶ κακῶν πολλῶν ἴδρις,
 λυπῇ δὲ λέκτρων ἀνδρὸς ἔστερημένη.
 κλύω δ' ἀπειλεῖν σ', ὡς ἀπαγγέλλουσί μοι,
 τὸν δόντα καὶ γήμαντα καὶ γαμουμένην
 δράσειν τι. ταῦτ' οὖν πρὶν παθεῖν φυλάξομαι.
 290 κρεῖσσον δέ μοι νῦν πρὸς σ' ἀπεχθέσθαι, γύναι,
 ἢ μαλθακισθένθ' ὕστερον μέγα στένειν.

ΜΗΔΕΙΑ.

φεῦ φεῦ·

οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,
 ἔβλαψε δόξα μεγάλα τ' εἵργασται κακά.
 χρῆ δ' οὐποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ

278 f. κάλω: are reefing-ropes; so
 ἐξιέναι κάλως = shake out reefs, set sail
 (= λῦσαι πῶδα, *Hec.* 1020), cf. *Tro.* 94:

. . . παραδοκεῖ

ὅταν στράτευμ' Ἀργείων ἐξιῇ κάλως.

The figure is that of one ship pursuing
 another. — εὐπρόσοιστος ἔκβασις: ac-
 cessible landing-place. προσφέρεισθαι is
 used of putting in to shore, *Xen. Cyr.*
 5, 4, 6.

284. συμβάλλεται . . . δείματος:
 many circumstances contribute to this
 fear, lit. contribute (a part) of this
 fear; *G.* 1097; *H.* 736. In the next
 line, explanatory asyndeton; *H.* 1039.

288. τὸν δόντα, κτλ.: Medea's own
 words, as reported to Creon.

293. δόξα: my reputation, for σοφία.

294. χρῆ δ' οὐποθ': for the fre-
 quent use of χρῆ οὐ with the infinitive
 in Euripides, see note on v. 73.

- 295 παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς·
χωρὶς γὰρ ἄλλης ἥς ἔχουσιν ἀργίας
φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῇ.
σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ
δόξεις ἀχρεῖος κοῦ σοφὸς πεφυκέναι·
- 300 τῶν δ' αὖ δοκούντων εἰδέναι τι ποικίλον
κρείσσων νομισθεὶς λυπρὸς ἐν πόλει φανῇ.
ἐγὼ δὲ καὐτῇ τῇσδε κοινωνῶ τύχης.
σοφὴ γὰρ οὖσα τοῖς μὲν εἰμ' ἐπίφθονος,
[τοῖς δ' ἡσυχαία, τοῖς δὲ θατέρου τρόπου,]
- 305 τοῖς δ' αὖ προσάντης· εἰμὶ δ' οὐκ ἄγαν σοφή.
σὺ δ' αὖ φοβῇ με μή τι πλημμελὲς πάθης·
οὐχ ᾧδ' ἔχει μοι, μὴ τρέσης ἡμᾶς, Κρέον,
ὥστ' εἰς τυράννους ἄνδρας ἐξαμαρτάνειν.
τί γὰρ σύ μ' ἠδίκηκας; ἐξέδου κόρην
- 310 ὅτῳ σε θυμὸς ἦγεν. ἀλλ' ἐμὸν πόσιν
μισῶ· σὺ δ', οἶμαι, σῳφρονῶν ἔδρας τάδε.
καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν.
νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα

295. ἐκδιδάσκεσθαι: *have instructed*, causative middle; G. 1245; H. 815. —σοφούς: predicate adj. of effect = ὥστε σοφὸς εἶναι; cf. *Elec.* 376 διδάσκει δ' ἄνδρα . . . κακόν. The thought of the following verses was suggested by the poet's own experience. See *Intro.* § 1. The celebrity of this passage (294–301) in antiquity is attested by the fact that Aristotle (*Rhet.* 2. 21) quotes it as an example of a γνώμη.

296. χωρὶς . . . ἀργίας: *for, aside from the charge of sloth which they have to bear besides*. ἔχειν ἀργίαν is said like κτᾶσθαι ῥαθυμίαν, 218. This idiomatic use of ἄλλος, *on the other*

hand, besides, is not uncommon; G. 966, 2; H. 705. So *Ion* 161 ἄλλος . . . κύκνος, *a swan besides*.

304. This verse is thought to be interpolated from 808, but it is not without meaning here. If we retain it, we must understand that Medea enumerates four classes of persons, on each of which she makes a different impression. — ἡσυχαία: *quiet, retiring*. Cf. 217 ἀφ' ἡσύχου ποδός. The Scholiast, however, interprets the word less correctly by ἀνόητος, ἀχρηστος, 'simple.'

308. ὥστε . . . ἐξαμαρτάνειν: depends on ᾧδ' ἔχει μοι.

ἐᾶτέ μ' οἰκεῖν. καὶ γὰρ ἡδίκημένοι
315 σιγησόμεσθα, κρεισσόνων νικώμενοι.

ΚΡΕΩΝ.

λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' ἔσω φρενῶν
ὀρρωδία μοι μή τι βουλεύσης κακόν·
τοσῶδε δ' ἦσσον ἢ πάρος πέποιθά σοι·
γυνή γὰρ ὀξύθυμος, ὡς δ' αὐτῶς ἀνὴρ,
320 ῥάων φυλάσσειν ἢ σιωπηλὸς σοφός.
ἀλλ' ἔξιθ' ὡς τάχιστα, μὴ λόγους λέγε·
ὡς ταῦτ' ἄραρε, κοῦκ ἔχεις τέχνην ὅπως
μενεῖς παρ' ἡμῖν, οὔσα δυσμενῆς ἐμοί.

ΜΗΔΕΙΑ.

μή, πρὸς σε γονάτων τῆς τε νεογάμου κόρης.

ΚΡΕΩΝ.

325 λόγους ἀναλοῖς· οὐ γὰρ ἂν πείσαις ποτέ.

ΜΗΔΕΙΑ.

ἀλλ' ἐξελάς με κοῦδέν αἰδέσση λιτάς;

ΚΡΕΩΝ.

φιλῶ γὰρ οὐ σὲ μᾶλλον ἢ δόμους ἐμούς.

314 f. καὶ γάρ: has not its usual force here, for καί = καίπερ and goes with ἡδίκημένοι. — ἡδίκημένοι: when a woman speaks of herself in the plural, she uses masculine, not feminine forms; H. 637 b. — κρεισσόνων: G. 1120; H. 749.

316 f. ἔσω φρενῶν: with βουλεύσης.

319 f. ὡς δ' αὐτῶς: and just so. — φυλάσσειν: to keep watch of, not quite the same as φυλάσσεσθαι.

322. ἄραρε: perf. of ἀραρίσκω. Do

not confuse this perf. ἀράρα with the 2d aor. ἀράρον, ἡράρον. The former is intransitive, the latter transitive.

324. πρὸς σε γονάτων: sc. ἱκετεύω. In adjurations, σε is commonly placed between πρὸς and its genitive (so *per te deos oro*), and often the verb which governs it is left out. Cf. Alc. 275 μὴ πρὸς σε θεῶν τλῆς με προδοῦναι; H. 1062. On γονάτων, see note on 709. Medea clings to Creon in the attitude of a suppliant here, and again in 336.

ΜΗΔΕΙΑ.

ὦ πατρίς, ὥς σου κάρτα νῦν μνεΐαν ἔχω.

ΚΡΕΩΝ.

πλὴν γὰρ τέκνων ἔμοιγε φίλτατον πολύ.

ΜΗΔΕΙΑ.

330 φεῦ φεῦ· βροτοῖς ἔρωτες ὥς κακὸν μέγα.

ΚΡΕΩΝ.

ὅπως ἄν, οἶμαι, καὶ παραστῶσιν τύχαι.

ΜΗΔΕΙΑ.

Ζεῦ, μὴ λάθοι σε τῶνδ' ὃς αἴτιος κακῶν.

ΚΡΕΩΝ.

ἔρπ', ὦ ματαία, καί μ' ἀπάλλαξον πόνων.

ΜΗΔΕΙΑ.

πονοῦμεν ἡμεῖς κοῦ πόνων κεχρήμεθα.

ΚΡΕΩΝ.

335 τάχ' ἐξ ὀπαδῶν χειρὸς ὠσθήσῃ βία.

329. (Well do you speak of country) *for to me at least 't is far the most precious thing I have, save only my children*, — meaning that the safety of both requires Medea's banishment. — **ἔμοιγε**: in opposition to Medea; he really loves his country, he means, and is not minded to betray it, as Medea has hers.

331 f. *That, I fancy, is just as circumstances come about*. — **ὅπως**: is here a simple rel., and so takes *ἄν*; GMT. 532. — **καί**: emphasizes *τύχαι* ('circumstances, too, influence the matter').

Creon means that he hopes his daughter and Jason may be happy. Medea then calls on Zeus not to overlook Jason's guilt, and allow him to go unpunished.

334. (Your troubles forsooth!) *'Tis I who am in trouble, and in trouble enough, too*. For the two meanings of the perf. *κέχρημαι*, see lexicon, and cf. 347. The last part of this verse is added simply for fulness, according to the idiom of confirming a statement by denying its opposite, as *Tro.* 1157 *λυπρὸν θέαμα κοῦ φίλον*.

ΜΗΔΕΙΑ.

μὴ δῆτα τοῦτό γ', ἀλλὰ σ' αἰτοῦμαι, Κρέον —

ΚΡΕΩΝ.

ὄχλον παρέξεις, ὡς ἔοικας, ᾧ γύναι.

ΜΗΔΕΙΑ.

φευξόμεθ'· οὐ τοῦθ' ἰκέτευσα σοῦ τυχεῖν.

ΚΡΕΩΝ.

τί δ' αὖ βιάζῃ κοῦκ ἀπαλλάσσει χθονός ;

ΜΗΔΕΙΑ.

- 340 μίαν με μῆναι τήνδ' ἔασον ἡμέραν
καὶ ξυμπερᾶναι φροντίδ' ἧ φευξόμεθα,
παισὶν τ' ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατήρ
οὐδὲν προτιμᾷ μηχανήσασθαι τέκνοις.
οὔκτιρε δ' αὐτούς· καὶ σύ τοι παίδων πατήρ
345 πέφυκας· εἰκὸς δ' ἐστὶν εὐνοϊάν σ' ἔχειν.
τοῦμοῦ γὰρ οὗ μοι φροντίς, εἰ φευξόμεθα,
κείνους δὲ κλαίω συμφορᾷ κεχρημένους.

ΚΡΕΩΝ.

ἦκιστα τοῦμὸν λῆμ' ἔφν τυραννικόν,
αἰδούμενος δὲ πολλὰ δὴ διέφθορα·

336. ἀλλά: *nay rather*. Cf. *Hel.*
939 μὴ δῆτα, παρθέν', ἀλλὰ σ' ἰκετεύω
τόδε.

338. τοῦθ': τὸ μὴ φεύγειν.

340. Note the alliteration in the
opening words of Medea's appeal.
Cf. 364 f.

341-343. φροντίδ': accusative. —
τ': *qua*; in *what direction* and so

whither. — ἀφορμὴν: *resources, means*,
properly a *starting-point*. The mean-
ing, *place of safety* (L. & S.), is wrong.
— οὐδὲν προτιμᾷ: *does not at all care*
or *think it worth while*.

346. εἰ φευξόμεθα: GMT. 494; G.
1423; H. 926.

349. The perf. διέφθορα is always
transitive (= διέφθαρκα) in Att. poets.

- 350 καὶ νῦν ὁρῶ μὲν ἐξαμαρτάνων, γύναι,
 ὅμως δὲ τεύξῃ τοῦδε· προὔννεπ' ἄν σοι,
 εἴ σ' ἢ ᾧ πρὶν λαμπρὰς ὄψεται θεοῦ
 καὶ παῖδας ἐντὸς τῆσδε τερμόνων χθονός,
 θανῇ· λέλεκται μῦθος ἀψευδῆς ὅδε.
 355 [νῦν δ', εἰ μένειν δεῖ, μίμν' ἐφ' ἡμέραν μίαν·
 οὐ γάρ τι δράσαις δεινὸν ὦν φόβος μ' ἔχει.]

ΧΟΡΟΣ.

- δύστανε γύναι,
 φεῦ φεῦ, μελέα τῶν σῶν ἀχέων,
 ποῖ ποτε τρέψῃ; τίνα πρὸς ξενίαν
 360 ἢ δόμον ἢ χθόνα σωτήρα κακῶν
 [ἐξευρήσεις];
 ὡς εἰς ἄπορόν σε κλύδωνα θεός,
 Μήδεια, κακῶν ἐπόρευσε.

ΜΗΔΕΙΑ.

κακῶς πέπρακται πανταχῇ· τίς ἀντερεῖ;

350. *ἐξαμαρτάνων*: see on *ἡδικη-
μένη* 26. Ennius (Frg. 7):

si té secundo lúmine hic offéndero
 moriére.

356. *δράσαις*: the best Mss.; this without *ἀν* is, of course, a solecism. Others *δράσεις*. But these two verses are in all likelihood interpolated; the words *λέλεκται* . . . *ὅδε* mark the end of the speech. Creon here departs.

357-363. The chorus in anapaestic measure accompanies Creon's departure. The expression of pity gives a motive for Medea's following speech.

358. *μελέα* . . . *ἀχέων*: G. 1129; H. 761.

359 ff. *τίνα πρὸς ξενίαν*: follows on *τρέψῃ* of the preceding question, while *ἢ δόμον ἢ χθόνα* are in app. with *ξενίαν*. *ἐξευρήσεις* seems to have been added by one who thought that *τίνα* agreed with *σωτήρα*; in that case *πρὸς ξενίαν* would have to mean, 'in way of hospitality.'

362. *κλύδωνα κακῶν*: a frequent metaphor, as with us; cf. *H. F.* 1087:

κακῶν δὲ πέλ' αἰγὸς εἰς τόδ' ἡγάγες.

Hipp. 822:

κακῶν δ', ὦ τάλας, πέλ' αἰγὸς εἰσπρῶ
 τοσοῦτον ὥστε μήποτ' ἐκνεύσαι πάλιν
 μήδ' ἐκπερᾶσαι κύμα τῆσδε συμφορᾶς.

364-408. Iambic trimeter.

- 365 ἄλλ' οὔτι ταύτῃ ταῦτα, μὴ δοκεῖτέ, πω.
 ἔτ' εἷς' ἀγῶνες τοῖς νεωστὶ νυμφίοις,
 καὶ τοῖσι κηδεύσασιν οὐ μικροὶ πόνοι.
 δοκεῖς γὰρ ἂν με τόνδε θωπεύσαι ποτε,
 εἰ μὴ τι κερδαίνουσαν ἢ τεχνωμένην ;
- 370 οὐδ' ἂν προσεῖπον οὐδ' ἂν ἡψάμην χεροῖν.
 ὁ δ' εἰς τοσοῦτον μωρίας ἀφίκετο,
 ὥστ', ἐξὸν αὐτῷ τὰμ' ἐλεῖν βουλευμάτα
 γῆς ἐκβαλόντι, τήνδ' ἀφήκεν ἡμέραν
 μειναί μ', ἐν ἧ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκροὺς
- 375 θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν.
 πολλὰς δ' ἔχουσα θανασίμους αὐτοῖς ὁδοὺς
 οὐκ οἶδ' ὁποία πρῶτον ἐγχειρῶ, φίλαι,
 πότερον ὑφάψω δῶμα νυμφικὸν πυρί,
 ἢ θηκτὸν ὥσω φάσγανον δι' ἧπατος,

365 ff. ἄλλ' οὔτι . . . πω : *but things are not yet come to that pass, don't think it.* πω belongs not with μὴ δοκεῖτε, but the preceding. Aesch. *Prom.* 511 has the same idiom:

οὐ ταῦτα ταύτῃ μοῖρά πω τελεσφόρος
 κρᾶναι πέπρωται.

The confused order heightens the intensity. Ennius (*Frg.* 8):

Néquaquam istuc ístac ibit: mágna inest certátio.

nám ut ego illi súpplicarem tánta blandiloquéntia —?

367. τοῖσι κηδεύσασιν: Creon is meant.

370. οὐδέ . . . οὐδέ: *not even . . . nor.* — χεροῖν: dat., *with my hands.* If gen., the sing. χερὸς would have been used. See note on 709.

371 ff. Ennius (*Frg.* 9):

Ille transversa mente mi hodie tradidit
 repágula,
 quibus ego iram omném recludam atque
 illi perneciém dabo,
 míhi maerores, illi luctum, exítium illi,
 exiliúm mihi.

Ennius seems to have had in mind also vv. 398 f.

372 f. ἐλεῖν: *thwart.* — ἀφήκεν: *has left me free to remain.* ἀφίημι is not often so used with inf. (except it be of a verb of motion, Soph. *Phil.* 1349; τί (με) . . . οὐκ ἀφήκας εἰς "Αἰδου μολεῖν;), but cf. Soph. *Elec.* 621 σοίγ' ἐφήκα πᾶν λέγειν.

374 f. Medea in her fury discloses her revengeful purpose and thus prepares the audience for the catastrophe. The killing of her children and sparing of Jason are determined on later.

- 380 σιγῇ δόμους εἰσβάσ' ἵν' ἔστρωται λέχος.
 ἀλλ' ἔν τί μοι πρόσαντες· εἰ ληφθήσομαι
 δόμους ὑπερβαίνουσα καὶ τεχνωμένη,
 θανοῦσα θήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.
 κράτιστα τὴν εὐθείαν, ἣ πεφύκαμεν
 385 σοφαὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν.
 εἶεν·
 καὶ δὴ τεθνᾶσι· τίς με δέξεται πόλις;
 τίς γῆν ἄσυλον καὶ δόμους ἐχεγγύους
 ξένος παρασχὼν ῥύσεται τοῦμὸν δέμας;
 οὐκ ἔστι. μείνας' οὖν ἔτι σμικρὸν χρόνον,
 ἣν μὲν τις ἡμῖν πύργος ἀσφαλῆς φανῇ,
 390 δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνον·
 ἣν δ' ἐξελαύνη ξυμφορὰ μ' ἀμήχανος,
 αὐτὴ ξίφος λαβοῦσα, κεῖ μέλλω θανεῖν,
 κτενῶ σφε, τόλμης δ' εἶμι πρὸς τὸ καρτερόν.
 οὐ γὰρ μὰ τὴν δέσποιναν ἣν ἐγὼ σέβω

382. ὑπερβαίνουσα: said of passing the threshold, here in entering (so *Alc.* 829 ὑπερβαλὼν πύλας), but *Ion* 514, in coming out.

384 f. κράτιστα: *H.* 635 a. — τὴν εὐθείαν (ὁδόν): adv. — πεφύκαμεν σοφαί: namely, *we women*, the sex in general. Poison was regarded as a woman's weapon; see *Ion* 616:

δσας σφαγὰς δὴ φαρμάκων θανασίμων
 γυναικες εὗρον ἀνδράσιν διαφθοράς·

843 ff.:

ἐκ τῶνδε δεῖ σε δὴ γυναικεῖδ' ὅν τι δρᾶν.
 ἣ γὰρ ξίφος λαβοῦσαν ἢ δόλῳ τινὶ
 ἣ φαρμάκοισι σὸν κατακτεῖναι πόσιν
 καὶ παῖδα, πρὶν σοὶ θάνατον ἐκ κείνων
 μολεῖν.

Therefore thou must try some deed worthy of womankind; either seizing sword, or through some craft or drugs kill thy husband and his son, before death comes to thee from them.

386. καὶ δὴ τεθνᾶσι: suppose now they are dead. Cf. 1107.

389. πύργος: metaphorical, as in *Od.* 11, 556 τοῖος γὰρ σφιν πύργος ἀπώλεο.

393. τόλμης τὸ καρτερόν: the height of daring.

396 f. Medea has an image of Hecate, patroness of witchcraft, in her house. Such private shrines, Ἐκάτεια, were common at Athens before the house doors, dedicated to Artemis-Hekate, goddess of streets and cross-roads. — χαίρων: = *impune*.

- 395 μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην,
 Ἑκάτην, μυχοῖς ναίουσαν ἐστίας ἐμῆς,
 χαίρων τις αὐτῶν τοῦμὸν ἀλγυνεῖ κέαρ.
 πικροὺς δ' ἐγὼ σφιν καὶ λυγροὺς θήσω γάμους,
 πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός.
- 400 ἀλλ' εἶα· φείδου μηδὲν ὦν ἐπίστασαι,
 Μῆδεια, βουλεύουσα καὶ τεχνωμένη·
 ἔρπ' εἰς τὸ δεινόν· νῦν ἀγὼν εἰψυχίας.
 ὀρᾶς ἅ πάσχεις; οὐ γέλωτα δεῖ σ' ὀφλεῖν
 τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις,
- 405 γεγῶσαν ἐσθλοῦ πατρὸς Ἥλιου τ' ἄπο.
 ἐπίστασαι δέ· πρὸς δὲ καὶ πεφύκαμεν
 γυναῖκες, εἰς μὲν ἔσθλ' ἀμηχανώταται,
 κακῶν δὲ πάντων τέκτονες σοφώταται.

398 f. The γάμοι will be bitter to bride and bridegroom, the κῆδος and φυγαὶ to Creon.

400. μηδὲν: is, as often in such phrases, adverbial. Cf. Soph. *Elec.* 716 φείδοντο κέντρων οὐδέν.

404. τοῖς Σισυφείοις, κτλ.: from the Sisypheans and from Jason's bride. The dat. with ὀφλισκάνω denotes the person from whom or in whose mind anything is incurred. Σισύφειοι is a contemptuous name for the Corinthians, from Sisyphus, their ancient king, who was κέρδιστος ἀνδρῶν (*Il.* 6, 153), and otherwise in ill repute. Creon especially is meant. *Wedlock* is put for the *bride*, as *Androm.* 103:

Ἰλίφ αἰπεινᾷ Πάρις οὐ γάμον, ἀλλὰ τιν'
 ἄταν

ἡγάγετ' εὐνάαν εἰς θαλάμους Ἑλέαν.

To high Iliou Paris brought Helen—

no bride, but a wedded curse he led to his chamber.

405. πατρός: Aeetes, son of Helios. *Od.* 10, 138 ἀμφω (Aeetes and Circe) δ' ἐκγεγάτην φαεσιμβρότου Ἥελιοιο.

406. ἐπίστασαι: referring back to 400. — πρὸς δὲ καὶ πεφύκαμεν γυναῖκες: and, besides, we (I and the rest of my sex) are women.

407 f. With the ὁμοιοτέλετον in ἀμηχανώταται . . . σοφώταται, cf. 314 f. ἡδικήμενοι . . . νικώμενοι.

410-445. FIRST STASIMON.

410. Medea remains on the stage during the choral song, the burden of which is: (1) The infidelity of men; men will, the chorus says, henceforth have that name for faithlessness which hitherto has been borne by women. (2) The forlorn condition of Medea, who is forsaken by her treacherous husband and doomed to exile.

τὰν ἑμὰν ὑμνεῦσαι ἀπιστοσύναν.
οὐ γὰρ ἐν ἀμετέρα γνώμα λύρας
425 ὥπασε θέσπιν ἀοιδὰν Φοῖβος, ἀγή-
τωρ μελέων· ἐπεὶ ἀντάχῃσ' αἶν ὕμνον
ἄρσένων γέννα· μακρὸς δ' αἰὼν ἔχει
430 πολλὰ μὲν ἀμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν.

στροφὴ β'.

σὺ δ' ἐκ μὲν οἴκων πατρώων ἔπλευσας
 μαινομένα κραδίᾳ, διδύμας ὀρίσασα πόντου
 435 πέτρας· ἐπὶ δὲ ξένα
 ναίεις χθονί, τᾶς ἀνάνδρου
 κοίτας ὀλέσασα λέκτρον,
 τάλαινα, φυγὰς δὲ χώρας
 ἄτιμος ἐλαύνῃ.

—ἀντάχῃς' ἄν: *would* (proceed to)
sing; GMT. 414.

427 ff. μακρὸς δ' αἰὼν, κτλ. : *a long life* (the experience of a long life) *has* (i.e. can furnish) *much to say about* . . . , etc. — μέν . . . τε : see on 125 ; the emphasis here is on ἀνδρῶν. — μοί-ραν : *mutual relations*, properly *part or share* in life in relation to one another.

431-445. στρ. and ἀντ. β': loga-
oedic. See on v. 148.

[illegible]

431 ff. Probably Ennius' verses
belong here (Frg. 16 R.):

útinam ne umquam, Méde, Colchis cūpido
corde pédem extulisses.

— **πατῶς** : shortens the penult often in Euripides, only, however, in lyrical passages or anapaests. Many critics distrust the Mss. and would restore **πάτριος** everywhere. — **ὀρίσασα** : *parting, passing between*. (Others, *passing the limits of*, as in Aesch. *Suppl.* 544 γαῖαν ὀρίξει, but this sense seems natural only with γαῖαν, πόλιν, and the like.) — **διδύμας** . . . **πέτρας** : *cf.* note on v. 2.

436. *κοίτας λέκτρον*: a common pleonasm; *Hipp.* 154 *κρυπτά κοίτα λεχέων σῶν*; *Alc.* 924 f. *πέμπουσί μ' ἔσω λέκτρων κοίτας ἐς ἐρήμους*.

439. **Χάρις** : *reverence*. The chorus thinks of the infidelity of Jason, a Greek, in contrast to the fidelity of Medea, his barbarian wife ; hence the greater disgrace for Greece.

ἀντιστροφή β'.

- βέβακε δ' ὄρκων χάρις, οὐδ' ἔτ' αἰδῶς
 440 Ἑλλάδι τᾷ μεγάλᾳ μένει, αἰθερία δ' ἀνέπτα.
 σοὶ δ' οὔτε πατρὸς δόμοι,
 δύστανε, μεθορμίσασθαι
 μόχθων πάρα, τῶν δὲ λέκτρων
 ἄλλα βασιλεία κρείσσω
 445 δόμοις ἐπανέστα.

ΙΑΣΩΝ.

- Οὐ νῦν κατεῖδον πρῶτον ἀλλὰ πολλάκις
 τραχεῖαν ὀργὴν ὡς ἀμήχανον κακόν.
 σοὶ γὰρ παρὸν γῆν τήνδε καὶ δόμους ἔχειν
 κούφως φερούσῃ κρεισσόνων βουλευμάτα,
 450 λόγων ματαίων εἶνεκ' ἐκπεσῇ χθονός.
 κάμοι μὲν οὐδὲν πρᾶγμα· μὴ παύσῃ ποτὲ
 λέγουσ' Ἰάσων ὡς κάκιστός ἐστ' ἀνὴρ·
 ἃ δ' εἰς τυράννουσ' ἔστι σοι λελεγμένα,
 πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῇ.
 455 καγὼ μὲν αἰεὶ βασιλέων θυμουμένων
 ὀργὰς ἀφήρουν καὶ σ' ἐβουλόμην μένειν·

442 ff. μεθορμίσασθαι: as 258. —
 πάρα: = πάρεσιν. — τῶν δὲ . . . ἐπα-
 νέστα: but another princess possessing
 the couch (that once was thine), has
 risen up against thy household (ἐπα-
 νέστα). — οὔτε . . . δέ: instead of οὔτε
 . . . τε, by a slight anacoluthon (cf. H.
 1040 b); so Soph. *Trach.* 1151 οὐτε
 μήτηρ . . . παίδων δέ, and elsewhere.

446-626. SECOND EPISODE. Metre:
 iambic trimeter. Jason and Medea.
 Jason entering from the palace begins
 this cold-blooded speech, which natu-
 rally enrages Medea.

446. οὐ νῦν, κτλ.: cf. 292.

448. παρόν: GMT. 851; G. 1569;
 H. 973.

451 f. κάμοι μὲν, κτλ.: for myself
 I care not; go on forever, if you
 choose, saying that . . . , etc. — Ἰάσων:
 outside its clause, yet retained in the
 nominative; cf. *Bacch.* 173 ἔτω τις,
 εἰσάγγελλε Τειρεσίας ἔτι ζητεῖ νῦν.

453 f. τυράννουσ': the royal family.
 — πᾶν κέρδος: clear gain. — φυγῇ:
 with exile only, and not with death.

456. ἀφήρουν: impf. of attempted
 action; GMT. 36; G. 1255; H. 832.

- σὺ δ' οὐκ ἀνίεις μωρίας, λέγουσ' αἰὲ
κακῶς τυράννους· τοιγὰρ ἐκπεσῇ χθονός.
ὁμως δὲ κακ τῶνδ' οὐκ ἀπειρηκῶς φίλοις
460 ἦκω, τὸ σὸν δὲ προσκοπούμενος, γύναι,
ὥς μῆτ' ἀχρήμων σὺν τέκνοισιν ἐκπέσῃς
μῆτ' ἐνδεής του· πόλλ' ἐφέλκεται φυγὴ
κακὰ ξὺν αὐτῇ· καὶ γὰρ εἰ σύ με στυγείς,
οὐκ αὖ δυναίμην σοὶ κακῶς φρονεῖν ποτε.

ΜΗΔΕΙΑ.

- 465 ὦ παγκάκιστε, τοῦτο γάρ σ' εἰπεῖν ἔχω
γλώσση μέγιστον εἰς ἀνανδρίαν κακόν,
ἦλθες πρὸς ἡμᾶς, ἦλθες, ἔχθιστος γεγώς,
θεοῖς τε κάμοι παντί τ' ἀνθρώπων γένει;
οὔτοι θράσος τόδ' ἐστὶν οὐδ' εὐτολμία,
470 φίλους κακῶς δράσαντ' ἐναντίον βλέπειν,
ἀλλ' ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσων
πασῶν, ἀναΐδει· εὖ δ' ἐποίησας μολῶν.
ἐγὼ τε γὰρ λέξασα κουφισθήσομαι
ψυχὴν κακῶς σε καὶ σὺ λυπήσῃ κλύων.
475 ἐκ τῶν δὲ πρώτων πρῶτον ἄρξομαι λέγειν.

457. *μωρίας*: accusative.

459 f. *κακ τῶνδε*: even after this.
— τὸ σὸν δὲ προσκοπούμενος (in oppo-
sition to ἀπειρηκῶς): not having failed
my friends, but, on the contrary, pro-
viding for thy interests.

463. *καὶ γὰρ εἰ*: for even if, *καὶ*
going with *εἰ*, and *γὰρ* referring to ἦκω
above.

465 f. *τοῦτο γάρ, κτλ.*: for this
(the term *παγκάκιστε*) is the bitterest
reproach for thy unmanliness which I
can utter in language (*γλώσση*), though

I feel yet deeper scorn in my heart.
Cf. Frg. 666:

ὦ παγκακίστη καὶ γυνή· τί γὰρ
λέγων

μεῖζόν σε τοῦδ' ὄνειδος ἐξέλποι τις ἄν;

468. Thought by most editors to be
interpolated from 1324.

469. *θράσος* (in a good sense) =
courage.

474. *κακῶς*: goes with *κλύων* as well
as *λέξασα*. The student will remember
that *κακῶς κλύειν* (*ἀκούειν*) is pass. of
κακῶς λέγειν; G. 1241; H. 820.

- ἔσωσά σ', ὡς ἴσασιν Ἑλλήνων ὅσοι
ταυτὸν συνεισέβησαν Ἀργῶον σκάφος,
πεμφθέντα ταύρων πυρπνόων ἐπιστάτην
ζεύγλαισι καὶ σπεροῦντα θανάσιμον γύνῃ ·
480 δράκοντα δ', ὃς πάγχρυσον ἀμπέχων δέρας
σπείραις ἔσωζε πολυπλόκοις αὔπνος ὦν,
κτείνας' ἀνέσχον σοὶ φάος σωτήριον.
αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ' ἐμοὺς
τὴν Πηλιῶτιν εἰς Ἰωλκὸν ἰκόμην
485 σὺν σοί, πρόθυμος μᾶλλον ἢ σοφώτερα,
Πελίαν τ' ἀπέκτειν', ὥσπερ ἄλγιστον θανεῖν,
παίδων ὑπ' αὐτοῦ, πάντα δ' ἐξείλον φόβον.
καὶ ταυτ' ὑφ' ἡμῶν, ὧ κακίστ' ἀνδρῶν, παθῶν
προὔδωκας ἡμᾶς, καὶνὰ δ' ἐκθήσω λέχη
490 παίδων γεγῶτων · εἰ γὰρ ἦσθ' ἅπαις ἔτι,
συγγνωστὸν ἦν σοι τοῦδ' ἐρασθῆναι λέχους.
ὄρκων δὲ φρούδη πίστις, οὐδ' ἔχω μαθεῖν
ἢ θεοὺς νομίζεις τοὺς τότε οὐκ ἄρχειν ἔτι,

476. A noteworthy example of Euripidean *sigmatism*, a trait ridiculed by the comic poets; e.g. Frg. 30 K. of Plato, the comic poet:

εὖ γέ σοι γένοιθ', δι
ἔσωσας ἐκ τῶν σίγμα τῶν Εὐριπίδου.

Cf. 380, 404, 1217, and for other alliterations 323, 340. With the following passage compare this fragment of a Latin tragedy (Frg. inc. 94 R.):

nón commemoro quód draconis saévi
sopivi ímpetum
nón quod domui vim taurorum et ségetis
armatae manus.

479. ζεύγλαισι: dat. of means with ἐπιστάτην, as if with a verb (ἐπιστα-

τοῦντα). — θανάσιμον γύνῃ: see Introduct. § 11.

482. κτείνας: by proxy. She put the dragon to sleep by her enchantments, and so enabled Jason to kill it. Similarly just below, 486, ἀπέκτεινα. — ἀνέσχον: held up for you a torch of safety.

485. πρόθυμος μᾶλλον: = προθυμότερα. For the second comparative, σοφώτερα, see H. 645.

491. Childlessness of a wife was held to justify her divorce and the taking of another. — συγγνωστὸν ἦν: on this form of apodosis, see GMT. 422, 1.

493 f. ἦ . . . ἦ in indir. disjunctive questions, after Homeric fashion,

- ἡ καὶ νῦν κείσθαι θέσμι' ἀνθρώποις τὰ νῦν,
 495 ἐπεὶ σύννοισθά γ' εἰς ἔμ' οὐκ εὖορκος ὦν.
 φεῦ δεξιὰ χεῖρ, ἧς σὺ πόλλ' ἐλαμβάνου
 καὶ τῶνδε γονάτων, ὡς μάτην κεχρώσμεθα
 κακοῦ πρὸς ἀνδρός, ἐλπίδων δ' ἡμάρτομεν.
 ἄγ'. ὡς φίλῳ γὰρ ὄντι σοι κοινώσομαι,
 500 δοκοῦσα μὲν τί πρὸς γε σοῦ πράξιν καλῶς;
 ὅμως δ' ἐρωτηθεὶς γὰρ αἰσχύων φανῇ.
 νῦν ποῖ τράπωμαι; πότερα πρὸς πατρός δόμους,
 οὓς σοὶ προδοῦσα καὶ πάτραν ἀφικόμην;
 ἡ πρὸς ταλαίνας Πελιάδας; καλῶς γ' ἂν οὖν
 505 δέξαιτό μ' οἴκοις ὧν πατέρα κατέκτανον.
 ἔχει γὰρ οὕτω τοῖς μὲν οἴκοθεν φίλοις
 ἐχθρὰ κατέστηχ', οὓς δέ μ' οὐκ ἐχρῆν κακῶς
 δρᾶν, σοὶ χάριν φέρουσα πολεμίους ἔχω.
 τοιγάρ με πολλαῖς μακαρίαν ἂν Ἑλλάδα
 510 ἔθηκας ἀντὶ τῶνδε· θαυμαστὸν δέ σε
 ἔχω πόσιν καὶ πιστὸν ἢ τάλαιν' ἐγώ,

occurs in a few passages of the tragic poets. Many discredit it and substitute *εἰ . . . ἦ*.

497. τῶνδε γονάτων: gen. instead of nom., because the speaker has ἐλαμβάνου in her mind.—κεχρώσμεθα: refers to the clasping both of hands and knees when Jason was a suppliant for her favor. See on 709.

500 f. δοκοῦσα μὲν τί . . . ὅμως δέ: *expecting what good office from you, forsooth?* (None, of course.) *Still I will do it.*

502 f. Ennius (Frg. 10):

quo nunc me vortam? quod iter incipiam ingredi?

domum paternamne an ad Peliae filias?

—οὓς . . . καὶ πάτραν: cf. 163. —ἀφικόμην: *came hither*.

506 ff. οἱ οἴκοθεν φίλοι: *are kindred, friends by natural relationship*. Cf. *Androm.* 979 τύχαις ταῖς οἴκοθεν, *domestic calamities*; *Pind. Pyth.* 8. 72 τὸ οἴκοθεν, *his family ties*; *Tro.* 963 τὰ οἴκοθεν κείνα, *those natural endowments*. —οὓς δέ: *Pelias' family*. —οὐκ ἐχρῆν: *had no need, no motive*. Medea killed Pelias only to gratify Jason's hatred for him.

509. πολλαῖς μακαρίαν: *happy in the view of many women, i.e. envied by them*. Said with bitter irony, in remembrance of former promises of Jason.

εἰ φεύξομαί γε γαῖαν ἐκβεβλημένη,
 φίλων ἔρημος, σὺν τέκνοις μόνη μόνοις·
 καλόν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,
 515 πτωχοὺς ἀλασθαι παῖδας ἢ τ' ἔσωσά σε.
 ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὃς κίβδηλος ἦ
 τεκμήρι' ἀνθρώποισιν ὥπασας σαφῆ,
 ἀνδρῶν δ' ὅτῳ χρὴ τὸν κακὸν διειδέναι,
 οὐδεὶς χαρακτήρ ἐμπέφυκε σώματι :

ΧΟΡΟΣ.

520 δεινὴ τις ὄργη καὶ δυσίατος πέλει,
 ὅταν φίλοι φίλοισι συμβάλωσ' ἔριν.

ΙΑΣΩΝ.

δεῖ μ', ὥς ἔοικε, μὴ κακὸν φῦναι λέγειν,
 ἀλλ' ὥστε ναὸς κεδνὸν οἰακοστρόφον
 ἄκροισι λαίφους κρασπέδοις ὑπεκδραμεῖν
 525 τὴν στήν στόμαργοῦ, ὦ γύναι, γλωσσαλγίαν.
 ἐγὼ δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν,
 Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
 σώτειραν εἶναι θεῶν τε κἀνθρώπων μόνην.
 σοὶ δ' ἔστι μὲν νοῦς λεπτός, ἀλλ' ἐπίφθονος

512 f. *εἰ . . . γε*: seeing that, as in 88. — *μόνη μόνοις*: cf. *Androm.* 1221 *μόνος μόνοισι ἐν δόμοις ἀναστέφει*.

515. *ἢ τε*: = *καὶ ἐμὲ ἦ*.

516 ff. *ὃς*: *ἀν* is omitted; GMT. 540. — *τεκμήρια*: the touchstone, *βάσανος*, is meant. The same sentiment, *Hipp.* 925-927:

*φεῦ, χρὴν βροτοῖσι τῶν φίλων τεκμήριον
 σαφές τι κείσθαι καὶ διδάγνωνιν φρενῶν,
 δοτις τ' ἀληθὲς ἔστιν ὃς τε μὴ φίλος.*

Alh! men should have some certain test

*of friends and means to tell their hearts
 and show who is true friend and who
 is not.*

523. This verse is borrowed from *Aesch. Septem* 62. — *ὥστε*: = *ὥσπερ*; rare in tragedy; see 1200, 1213.

524. *ἄκροισι λαίφους κρασπέδοις*: i.e. with furled sails; cf. 278. *Medea's γλωσσαλγία* is likened to a sudden gale.

526. *καί* (emphasizes, not *λίαν* merely, but the whole clause): *since, moreover* (besides reviling me), *you exaggerate the favors you have done me.*

- 530 λόγος διελθεῖν, ὡς Ἔρως σ' ἠνάγκασε
τόξοις ἀφύκτοις τοῦμὸν ἐκσῶσαι δέμας.
ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν·
ὅπη γὰρ οὖν ὤνησας, οὐ κακῶς ἔχει.
μεῖζω γε μέντοι τῆς ἐμῆς σωτηρίας
- 535 εἵληφας ἧ δέδωκας, ὡς ἐγὼ φράσω.
πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς
γαῖαν κατοικεῖς καὶ δίκην ἐπίστασαι
νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος χάριν·
πάντες δέ σ' ἥσθοντ' οὖσαν Ἑλληνες σοφὴν
- 540 καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἐσχάτοις
ὄροισιν ᾤκεις, οὐκ αὖ ἦν λόγος σέθεν.
εἷη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις
μήτ' Ὀρφέως κάλλιον ὑμνῆσαι μέλος,
εἰ μὴ ὑπίσημος ἡ τύχη γένοιτό μοι.
- 545 τοσαῦτα μὲν σοι τῶν ἐμῶν πόνων πέρι
ἔλεξ'. ἄμιλλαν γὰρ σὺ προύθηκας λόγων·
αἶ δ' εἰς γάμους μοι βασιλικὸν ὠνείδισας,
ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγώς,

539. ἐπίφθονος: for Jason, because apparently boastful. The sense is: 'you have intelligence enough to understand, though it is invidious for me to relate, that it was Love that,' etc. The antithesis (μέν . . . ἀλλά) is between νοῦς and λόγος.

530. Ennius (Frg. 11):
tū me amoris māgis quam honoris sērva-
vistī grātia.

532. ἀλλ' οὐκ, κτλ.: but I will not undertake to settle the point with over-nicety; the question, that is, to whom he owes his safety.

533 f. γὰρ οὖν: for really. — τῆς ἐμῆς σωτηρίας: in return for saving

me; gen. of price with λαμβάνω, as if it were ἀντιλαμβάνω.

538. μὴ πρὸς ἰσχύος χάριν: without giving way to violence, without allowing violence its sway. Cf. H. F. 779 ἀνομιλῇ χάριν διδοῦς.

542 ff. χρυσός and ὑμνῆσαι are parallel. — γένοιτο: GMT. 177.

546. ἄμιλλαν, κτλ.: the same words in Suppl. 428.

548 f. γεγώς: supplementary participle; GMT. 904; G. 1588; H. 981. — σάφρων: chaste, virtuous; the opposite of ἀκρατής, incontinent, lustful. His proof of σοφία, 551 ff., of σωφροσύνη, 555 ff., of φιλία, 559 ff.

- ἔπειτα σῶφρων, εἴτα σοὶ μέγας φίλος
 550 καὶ παισὶ τοῖς ἐμοῖσιν· ἀλλ' ἔχ' ἤσυχος.
 ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς
 πολλὰς ἐφέλκων συμφορὰς ἀμυχανόους,
 τί τοῖδ' ἂν εἶρημ' ἤρην εὐτυχέστερον,
 ἢ παῖδα γῆμαι βασιλέως φηγῆς γεγῶς;
 555 οὐχ, ἢ σὺ κινῆῃ, σὸν μὲν ἐχθαίρων λέχος,
 καυῆς δὲ νύμφης ἱμέρῳ πεπληγμένος,
 οἶδ' εἰς ἀμύλλαν πολύτεκνον σπουδὴν ἔχων·
 ἄλλος γὰρ οἱ γεγῶτες οὐδὲ μέφομαι·
 ἀλλ' ὥς, τὸ μὲν μέγιστον, οἰκοῖμεν καλῶς
 560 καὶ μὴ σπαριζοίμεσθ' α, γιγνώσκων ὅτι
 πενήτα φεύγει πᾶς τις ἐκποδῶν φίλος,
 παῖδας δὲ βρέφαιμ' ἀξίως δόμων ἐμῶν,
 σπείρας τ' ἀδελφούς τοῖσιν ἐκ σέθεν τέκνοις
 εἰς ταῦτ' ὀφείλῃ καὶ ξυναρτήσας γένος
 565 εὐδαιμονοῖμεν. σοὶ τε γὰρ παίδων τί δεῖ:

550. *ἔχ' ἤσυχος*: Medea had made a gesture of impatience at the words *παισὶ τοῖς ἐμοῖσιν*, indignant that Jason should still lay claim to the children he was about to desert.

554. *ἢ παῖδα γῆμαι*: added after *τοῖδε* as explanatory of it. So *Heracl.* 297 f.:

οὐκ ἔστι τοῖδε πασὶ κάλλιον γένος
 ἢ πατρὸς ἐσθλοῦ καὶ γαμβροῦ πεφινέναι
 γαμβρὸν δ' αὖτ' ἐσθλόν.

555. *ἢ σὺ κινῆῃ*: *the thing at which you are nettled.*

557. *ἀμύλλαν πολύτεκνον*: = *ἀμύλλαν πολυτεκνίας*. A compound adjective used for the genitive of its derivative abstract substantive; a favorite Euripidean figure. So *ἀμύλλα φιλόπλουτος*,

ἔρις ἀβρόπλουτος, *εὐτεκνεὶ ξενοφόροι*, *χρησσοίτιμαί* (I. T. 412, 776, 1148; *Ion* 423).

560. *γιγνώσκων*: parallel to *ἐχθαίρων*, *πεπληγμένος*, *ἔχων*, above.

564. *εἰς ταὐτό*: *on the same footing*, making no distinction, that is, between them and Medea's children: by this the latter would gain in consideration; cf. 596. — *εὐδαιμονοῖμεν*: Jason has been trying to prove his claim (549) that he is *φίλος*; by making this alliance with Creon's daughter he will secure good fortune for Medea as well as for himself.

565 ff. *τί δεῖ*: implies *οὐδὲν δεῖ*, hence *τε . . . τε*. — *παίδων*: i.e. 'any more children.' — *λόσι* (sc. *τελεῇ*) = *λωσιτελεῖ*, as below, 1112, 1362, and frequently in tragedy.

- ἔμοί τε λύει τοῖσι μέλλουσιν τέκνοις
 τὰ ζῶντ' ὀνῆσαι. μὼν βεβούλευμαι κακῶς;
 οὐδ' ἂν σὺ φαίης, εἴ σε μὴ κνίζοι λέχος.
 ἀλλ' εἰς τοσοῦτον ἤκεθ' ὥστ' ὀρθομένης
 570 εὐνῆς γυναῖκες πάντ' ἔχειν νομίζετε,
 ἦν δ' αὖ γένηται ξυμφορά τις εἰς λέχος,
 τὰ λῶστα καὶ κάλλιστα πολεμιώτατα
 τίθεσθε. χρῆν γὰρ ἄλλοθεν ποθεν βροτοὺς
 παῖδας τεκνοῦσθαι, θῆλυ δ' οὐκ εἶναι γένος.
 575 χοῦτως ἂν οὐκ ἦν οὐδὲν ἀνθρώποις κακόν.

ΧΟΡΟΣ.

Ἴασον, εὖ μὲν τούσδ' ἐκόσμησας λόγους·
 ὅμως δ' ἔμοιγε, κεί παρὰ γνώμην ἐρῶ,
 δοκεῖς προδοὺς σὴν ἄλοχον οὐ δίκαια δρᾶν.

ΜΗΔΕΙΑ.

ἦ πολλὰ πολλοῖς εἰμι διάφορος βροτῶν.

568. Condition, present contrary to fact; GMT. 443 b (cf. § 438).

573. The same sentiment again, Hipp. 616 ff., at greater length:

ὦ Ζεῦ, τί δὴ κίβδηλον ἀνθρώποις κακὸν
 γυναῖκας ἐς φῶς ἡλίου κατ'έκτισας;
 εἰ γὰρ βρότειον ἦθες σπείρει γένος,
 οὐκ ἐκ γυναικῶν χρῆν παρασχέσθαι τόδε,
 ἀλλ' ἀντιθέντας σοῖσιν ἐν ναοῖς βροτοὺς
 ἢ χρυσὸν ἢ σίδηρον ἢ χαλκοῦ βάρος
 παίδων πριάσθαι σπέρμα, τοῦ τιμήματος
 τῆς ἀξίας ἕκαστον· ἐν δὲ δώμασι
 ναλεῖν ἔλευθέροισι θηλειῶν ἄτερ.

O Zeus, why hast thou given homes beneath the light of sun to women, deceitful curse to men? For if it was thy will to sow mortal seed, men should not then get this from womenkind, but in

thy temples making offerings of gold or steel or weight of bronze, they should buy seed of children, each child at its true worth; and then should dwell in free homes without womenfolk.

—*χρῆν*: impf. of unfulfilled necessity; GMT. 415–417; G. 1400; H. 834. — *γάρ*: the fact is. — *οὐκ εἶναι*: see on 73. This speech of Jason's, 522–575, is just equal in length to Medea's, 465–519, each having 53 verses, excluding, of course, 468. This correspondence is common in the argumentative part of Euripides' plays.

577. *παρὰ γνώμην*: contrary to your mind or wishes.

579. *πολλοῖς*: connect with *διάφορος*; G. 1175; H. 772 b.

- 580 ἐμοὶ γὰρ ὅστις ἄδικος ὢν σοφὸς λέγειν
πέφυκε, πλείστην ζημίαν ὀφλισκάνει·
γλώσση γὰρ αὐχῶν τᾷδικ' εὖ περιστελεῖν,
τολμᾷ πανουργεῖν· ἔστι δ' οὐκ ἄγαν σοφός.
ὥς καὶ σὺ μὴ νῦν εἰς ἔμ' εὐσχήμων γένη
585 λέγειν τε δεινός· ἐν γὰρ ἔκτενεί σ' ἔπος·
χρῆν σ', εἴπερ ἦσθα μὴ κακός, πείσαντά με
γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῇ φίλων.

ΙΑΣΩΝ.

- καλῶς γ' ἂν οὖν σὺ τῷδ' ὑπηρέτεις λόγῳ,
εἴ σοι γάμον κατεῖπον, ἥτις οὐδὲ νῦν
590 τολμᾷς μεθεῖναι καρδίας μέγαν χόλον.

ΜΗΔΕΙΑ.

οὐ τοῦτό σ' εἶχεν, ἀλλὰ βάρβαρον λέχος
πρὸς γῆρας οὐκ εὐδοξον ἐξέβαινέ σοι.

ΙΑΣΩΝ.

εὖ νῦν τόδ' ἴσθι, μὴ γυναικὸς εἵνεκα

580. ἐμοί: *to my mind*; see on 404.

582 f. γλώσση: with *περιστελεῖν*. —
αὐχῶν: *presumptuously fancying*. —
οὐκ ἄγαν σοφός: cf. *Hec.* 1192 f.:

σοφοὶ μὲν οὖν εἰς τὰδ' ἠκριβωκότες,
ἀλλ' οὐ δύνανται διὰ τέλους εἶναι σοφοί.

Clever are they who have perfected this
(i.e. the art of glossing over wrong),
yet they cannot be clever to the end.

584 f. ὥς καὶ σύ, κτλ.: there is a
slight turn in this sentence, from an
assertion to a prohibition: *As for*
instance you — had best not undertake
to be, etc.; the full thought being, 'as,

for example, you are a person of this
sort, but beware of attempting your
sophistries with me.' — ἐκτενεί: a
wrestler's phrase.

588. τῷδε λόγῳ: *this argument in*
favor of my marrying the princess.

591 f. The thought is abridged;
it is in full: *It was not that* (fear of
my anger) *that restrained you* (from
telling me) *but the consciousness that*
your real motive in deserting me was
a different one, namely, that your
marriage with a foreigner was likely to
prove not reputable for your old age;
i.e. if continued through life.

γῆμαί με λέκτρα βασιλέων ἃ νῦν ἔχω,
 595 ἄλλ', ὥσπερ εἶπον καὶ πάρος, σῶσαι θέλων
 σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους
 φῦσαι τυράννους παῖδας, ἔρυμα δώμασιν.

ΜΗΔΕΙΑ.

μή μοι γένοιτο λυπρὸς εὐδαίμων βίος,
 μηδ' ὄλβος ὅστις τὴν ἐμὴν κνίζοι φρένα.

ΙΑΣΩΝ.

600 οἷσθ' ὥς μετεύξῃ καὶ σοφωτέρα φανῇ;
 τὰ χρηστὰ μή σοι λυπρὰ φαίνεσθω ποτέ,
 μηδ' εὐτυχούσα δυστυχῆς εἶναι δόκει.

ΜΗΔΕΙΑ.

ὑβρίζ', ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφή,
 ἐγὼ δ' ἔρημος τήνδε φευξοῦμαι χθόνα.

ΙΑΣΩΝ.

605 αὐτὴ τάδ' εἶλον· μηδέν' ἄλλον αἰτιῶ.

ΜΗΔΕΙΑ.

τί δρῶσα; μὼν γαμούσα καὶ προδοῦσά σε;

ΙΑΣΩΝ.

ἀρὰς τυράννοις ἀνοσίους ἀρωμένῃ.

594 ff. γῆμαι: inf. after οἶδα instead of partic. This occurs only with ἴσθι, chiefly after the phrase εὖ τὸδ' ἴσθι, seldom elsewhere. — λέκτρα βασιλέων: the royal bride. βασιλέων is generalizing plural; of a royal personage, of royalty. — θέλων: as if ἔγρημα had preceded.

598 f. Let me not have prosperity which shall be galling, nor wealth which

shall vex my soul; such as that must be which Jason claims to have provided for her. — κνίζοι: GMT. 177.

600. οἷσθ' ὥς . . . φανῇ: equivalent to οἷσθ' ὥς μετενταμένη σοφωτέρα φανῇ; since μετεύξῃ is in thought subordinate to φανῇ.

603. ἀποστροφή: refuge.

606. γαμούσα: by taking another wife, as you did?

ΜΗΔΕΙΑ.

καὶ σοῖς ἀραία γ' οὔσα τυγχάνω δόμοις.

ΙΑΣΩΝ.

- ὥς οὐ κρινοῦμαι τῶνδέ σοι τὰ πλείονα.
 610 ἀλλ' εἴ τι βούλῃ παισὶν ἢ σαυτῆς φυγῇ
 προσωφέλημα χρημάτων ἐμῶν λαβεῖν,
 λέγ'· ὥς ἔτοιμος ἀφθόγῳ δοῦναι χερὶ
 ξένοις τε πέμπειν σύμβολ', οἳ δράσουσί σ' εὔ.
 καὶ ταῦτα μὴ θέλουσα μωρανεῖς, γύναι.
 615 λήξασα δ' ὀργῆς κερδανεῖς ἀμείνονα.

ΜΗΔΕΙΑ.

οὔτ' ἂν ξένοισι τοῖσι σοῖς χρησαίμεθ' ἄν,
 οὔτ' ἂν τι δεξαίμεσθα, μήθ' ἡμῖν δίδου.
 κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.

ΙΑΣΩΝ.

- ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι,
 620 ὥς πάνθ' ὑπουργεῖν σοί τε καὶ τέκνοις θέλω.
 σοὶ δ' οὐκ ἀρέσκει τάγάθ', ἀλλ' αὐθαδία
 φίλους ἀπωθῇ· τοιγὰρ ἀλγυνῇ πλέον.

608. ἀραία: a curse, curse-bringing. A dark threat. ἀραῖος has this sense not infrequently; cf. *Hipp.* 1415:

εἴθ' ἦν ἀραῖον δαίμοσιν βροτῶν γένος.

Iph. Taur. 778:

ἦ σοῖς ἀραῖα δώμασιν γενήσομαι.

609. ὥς: with fut. indic. at the beginning of a speech, expressive of firm resolution; an Euripidean idiom. Sometimes, as here, in opposition to the preceding, sometimes in vehement assent. Usually explained (*ισθι*) ὥς,

but perhaps rather the ὥς is causal: 'It is useless to talk, *for* —'; 'Have no fear about that, *for* —'—κρινοῦμαι: *litigabo*. — τῶνδε: G. 1128; H. 739 a.

613. σύμβολα: in contracting ξενία, guest and host broke a small bone (*δοσράγαλος*), and retained each a half, to be used thereafter as a credential either by themselves or others whom they might send; an interesting usage of the heroic age. See *Class. Dict.* s.v. *hospes*, *hospitium*.

617. δίδου: *offer*; G. 1255; H. 825.

619. ἀλλ' οὖν: *well, at any rate*.

ΜΗΔΕΙΑ.

χώρει· πόθῳ γὰρ τῆς νεοδμήτου κόρης
αἰρήῃ χρονίζων δωμάτων ἐξώπιος·

625 νύμφευ· ἴσως γὰρ—σὺν θεῷ δ' εἰρήσεται—
γαμεῖς τοιοῦτον ὥστε σ' ἀρνεῖσθαι γάμον.

ΧΟΡΟΣ.

στροφή α'.

*Ερωτες ὑπὲρ μὲν ἄγαν ἐλθόντες οὐκ εὐδοξίαν
οὐδ' ἀρετὰν παρέδωκαν ἀνδράσιν· εἰ δ' ἅλις ἔλθοι
631 Κύπρις, οὐκ ἄλλα θεὸς εὐχαρις οὕτως.

624. **δωμάτων ἐξώπιος**: an expression peculiar to Euripides (*Alc.* 546, *Suppl.* 1038), and ridiculed by Aristoph. *Thesm.* 881, where Euripides is represented as asking, αὐτὸς δὲ Πρωτεύς ἔνδον ἔστ' ἡ' ἐξώπιος;

625 f. **σὺν θεῷ δ' εἰρήσεται**: *with leave of Heaven be it said*; a formula to avoid the appearance of presumption and consequent divine displeasure.—**ἀρνεῖσθαι**: *will be fain to disown*. Jason leaves the stage, but Medea remains during the stasimon.

627–662. **SECOND STASIMON**. The chorus reflecting on Medea's sad fate (1) praises moderation and contentment in love and wedlock, and (2) bewails the lot of the homeless.

627. **ὑπὲρ . . . ἄγαν**: *plus nimio*, as it were, 'in over excess.'

629 ff. **παρέδωκαν**: gnomic aor. The plural of the aor. in -κα is rare, but used by Euripides in five other passages.—**ἀνδράσιν**:=*ἀνθρώποις*, as 675.—**ἅλις**: (just enough and no more) in moderation, as *Alc.* 906 f.:

ἀλλ' ἔμπας

ἔφερε κακὸν ἅλις, ἄτεκνος ὦν·

With the thought here expressed, compare the prayer of the chorus, *Iph. Aul.* 554–557:

εἴη δέ μοι μετρία μὲν
χάρις, πόθοι δ' ὀσιοί,
καὶ μετέχοιμι τᾶς Ἀφροδί-
τας, πολλὰν δ' ἀποθελμᾶν.

Be mine delight in moderation and pure desires, and may I have a share in love, but shun excess therein. Coleridge. — **ἔλθοι**: cf. GMT. 499–501.

627–641. **στροφ.** and **ἀντ. α'**: dactylo-epitritic.

≡: — ∪ ∪ | — ∪ ∪ | — — | — ∪
| — — | — ∪ | — ^
— ∪ ∪ | — ∪ ∪ | — ≡ | — ∪ ∪
| — ∪ ∪ | — —
— ∪ | — — | — ∪ ∪ | — ∪ ∪
| — —

μήποτ', ὦ δέσποιν', ἐπ' ἐμοὶ χρυσεῶν τόξων ἐφείης
 ἱμέρῳ χρίσας' ἄφυκτον οἰστόν.

ἀντιστροφή α'.

στέργοι δέ με σωφροσύνα, δώρημα κάλλιστον θεῶν·
 639 μηδέ ποτ' ἀμφιλόγους ὀργὰς ἀκόρεστά τε νείκη,
 θυμὸν ἐκπλήξας' ἑτέροις ἐπὶ λέκτροις
 προσβάλοι δεινὰ Κύπρις, ἀπτολέμους δ' εὐνὰς
 σεβίζουσ'
 ὀξύφρων κρίνοι λέχη γυναικῶν.

στροφή β'.

ὦ πατρίς, ὦ δώματα, μὴ
 δῆτ' ἀπολὺς γένοίμαν
 647 τὸν ἀμνηχανίας ἔχουσα δυσπέρατον αἰῶν', οἰκτρότα-
 τον ἄχέων.
 θανάτῳ θανάτῳ πάρος δαμείην

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633 f. χρυσεῶν : χρύσεος has ὅ often in lyric passages, a license borrowed from the lyric poets. — ἱμέρῳ χρ. : as with a poison. — ἄφυκτον οἰστόν : obj. of ἐφείης; cf. 531. Aphrodite appears here armed with Eros' bow.

635. στέργοι : lovingly watch over, as a parent over children.

639 ff. θυμὸν ἐκπλήξασα : see on 8. — ἀπτολέμους, κτλ. : but favoring peaceful unions may she with keen judgment regulate the conjugal bonds of women.

643-662. στρ. and ἀντ. β' : logaoedic.

Note synizesis in ἀχέων, 647, and παθέων, 655.

648 ff. θανάτῳ . . ἐξανύσασα : may I first be subdued by death, ay, by death, when I have come to that day; that is, in effect, 'may I die before I see the day of my exile.' ἐξανύω is here used with ἀμέραν in the same sense as with an accusative of place, reaching, accomplishing one's way to.

652 ἀμέραν τάνδ' ἐξανύσασα· μόχθων δ' οὐκ ἄλλος
ὑπερθευ ἦ
γᾶς πατρίας στέρεσθαι.

ἀντιστροφή β'.

εἶδομεν, οὐκ ἐξ ἑτέρων
μῦθον ἔχω φράσασθαι.

655 σὲ γὰρ οὐ πόλις, οὐ φίλων τις ᾗκτισεν παθοῦσαν
δεινότατα παθέων.

ἀχάριστος ὅλοιθ', ὅτῳ πάρεστι
μὴ φίλους τιμᾶν, καθαρὰν ἀνοίξαντα κληῖδα φρε-
νῶν· ἐμοὶ

662 μὲν φίλος οὔ ποτ' ἔσται.

ΑΙΓΕΥΣ.

Μήδεια, χαῖρε· τοῦδε γὰρ προοίμιον
κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους.

654. μῦθον: obj. of ἔχω. — φράσα-
σθαι: *to receive into my mind, to rec-
ognize the truth of.*

657. ἀχάριστος ὅλοιτο: *may he
perish gracelessly or dismally*; with-
out having any χάρις, *grace or favor*,
shown him. Jason, the author of all
this unhappiness, occurs suddenly to
mind. — ὅτῳ πάρεστιν: *who can find
it in his heart.* — καθαρὰν: (unless
indeed καθαρᾶν) poetically joined to
κληῖδα instead of φρενῶν, — *undoing the
bolt of a guileless heart*, disclosing
frankly one's real character. —
ἀνοίξαντα: after ὅτῳ, justified by the
inf. τιμᾶν. — ἐμοὶ μὲν: contrast to
others (ἄλλοις δέ) is implied.

663-823. THIRD EPISODE. 663-
758: iambic trimeter. Aegeus, king
of Athens, coming from the harbor
(682) enters at the right. For con-

venience it is supposed that Aegeus
and Medea already know each other;
and the whole scene was devised solely
to secure Medea a refuge after she had
accomplished her revenge. Neophron
(Introd. § 14), according to the Scholi-
ast, made Aegeus come to Medea that
she might interpret for him the oracle
of Apollo (Frg. 1):

καὶ γὰρ τιν' αὐτὸς ἦλυθον λύσιν μαθεῖν
σοῦ· Πυθίαν γὰρ ὅσσαν, ἣν ἔχρησέ μοι
Φοῖβον πρόμαντις, συμβαλεῖν ἀμηχανῶ·
σοὶ δ' εἰς λόγους μολῶν γ' ἂν ἡλπίζον
μαθεῖν.

*For I have come in person to learn
from thee some explanation; I am at
loss to understand the Delphic utterance
which Apollo's priest gave me as ora-
cle. But coming now to speak with thee
I hoped that I might get its meaning.*

ΜΗΔΕΙΑ.

665 ὦ χαῖρε καὶ σύ, παῖ σοφοῦ Πανδίωνος,
Αἰγυῦ. πόθεν γῆς τῆσδ' ἐπιστρωφᾷ πέδον;

ΑΙΓΕΤΣ.

Φοῖβου παλαιὸν ἐκλιπὼν χρηστήριον.

ΜΗΔΕΙΑ.

τί δ' ὀμφαλὸν γῆς θεσπιωδὸν ἐστάλης;

ΑΙΓΕΤΣ.

παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.

ΜΗΔΕΙΑ.

670 πρὸς θεῶν, ἄπαις γὰρ δεῦρ' αἰεὶ τείνεις βίον;

ΑΙΓΕΤΣ.

ἄπαιδές ἐσμεν δαίμονός τινος τύχη.

ΜΗΔΕΙΑ.

δάμαρτος οὔσης, ἣ λέχους ἄπειρος ὦν;

ΑΙΓΕΤΣ.

οὐκ ἐσμὲν εὐνῆς ἄζυγες γαμηλίου.

ΜΗΔΕΙΑ.

τί δῆτα Φοῖβος εἶπέ σοι παίδων πέρι;

668. ὀμφαλὸν γῆς: a stone, under which tradition placed the grave of the monster Python, lay in the Delphic temple, and was believed to mark the centre of the earth. Cf. *Ion* 461:

Φοιβήϊος ξυθα γᾶς
μεσὸ μφαλὸς ἐστία

παρὰ χορευομένῃ τρίποδι
μαντεύματα κραίνει.

Where Phoebus' hearth, earth's very
centre, hard by the tripod dancing
choirs encircle, directs the oracles.

669. ὅπως γένοιτο: indirect for πῶς
γένηται; GMT. 706.

ΑΙΓΕΤΣ.

675 σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη.

ΜΗΔΕΙΑ.

θέμις μὲν ἡμᾶς χρησµὸν εἰδέναι θεοῦ;

ΑΙΓΕΤΣ.

μάλιστ', ἐπεὶ τοι καὶ σοφῆς δέϊται φρενός.

ΜΗΔΕΙΑ.

τί δῆτ' ἔχρησε; λέξον, εἰ θέμις κλύειν.

ΑΙΓΕΤΣ.

ἄσκοῦ με τὸν προύχοντα μὴ λῦσαι πόδα—

ΜΗΔΕΙΑ.

680 πρὶν ἂν τί δράσης ἢ τὶν' ἐξίκη χθόνα;

ΑΙΓΕΤΣ.

πρὶν ἂν πατρώαν αὖθις ἐστίαν μόλω.

ΜΗΔΕΙΑ.

σὺ δ' ὡς τί χρήζων τήνδε ναυστολεῖς χθόνα;

675. κατ' ἄνδρα: H. 646. Cf. Plat. *Crat.* 392 B: ταῦτα μὲν ἴσως μείζω ἐστὶν ἢ κατ' ἐμέ καὶ σὲ ἐξευρεῖν.—συμβαλεῖν (epexegetical inf.): too wise for a man to understand. Notice ἄνδρα = ἄνθρωπον.

676. μὲν: (without δέ) is not infrequent in questions. Cf. 1129.

677. ἐπεὶ τοι καί: especially as.

679. The Scholiast gives as the current form of the oracle:

ἄσκοῦ τὸν προύχοντα ποδάνα, φέρτατε λαῶν,

μὴ λύσης πρὶν γονὸν Ἀθηνῶν ἀφικέσθαι.

(so, with slight variations, Plutarch and Apollodorus) and explains its meaning thus: ἄσκοῦ οὖν τῆς γαστροῦ, πόδα δὲ τὸ μόριον, παρόσον ὡς ὁ ποδῶν τοῦ ἄσκοῦ προέχει· λέγει οὖν ὅτι ἐχρησέ μοι μὴ συνελθεῖν ἐτέρᾳ πρὶν ἐπιβῆναι τῆς πατρίδος. Medea attempts no solution of the mystery.

682. ὡς τί χρήζων: what need is it you mean you feel that you, etc.; GMT. 864.

ΑΙΓΕΤΣ.

Πιτθεύς τις ἔστι γῆς ἄναξ Τροίηϊνίας.

ΜΗΔΕΙΑ.

παῖς, ὡς λέγουσι, Πέλοπος εὐσεβέστατος.

ΑΙΓΕΤΣ.

685 τούτῳ θεοῦ μάντευμα κοινῶσαι θέλω.

ΜΗΔΕΙΑ.

σοφὸς γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε.

ΑΙΓΕΤΣ.

κάμοί γε πάντων φίλτατος δορυξένων.

ΜΗΔΕΙΑ.

ἄλλ' εὐτυχοίης καὶ τύχοις ὅσων ἐρᾷς.

ΑΙΓΕΤΣ.

τί γὰρ σὸν ὄμμα χρώς τε συντέτηχ' ὅδε;

ΜΗΔΕΙΑ.

690 Αἰγεῦ, κάκιστός ἐστι μοι πάντων πόσις.

ΑΙΓΕΤΣ.

τί φῆς; σαφῶς μοι σὰς φράσον δυσθυμίας.

683. Pittheus' daughter, Aethra, was the wife of Aegeus.

684. ὡς λέγουσι: refers to εὐσεβέστατος. Of Pelops' other sons, Atreus and Thyestes at least were not εὐσεβεῖς at all.

686. τρίβων: skilled. Cf. Plutarch's description of Pittheus, *Thes.* 3: Πιτθεὺς ὁ Θησέως πάππος πόλιν μὲν

οὐ μεγάλην τὴν Τροίηϊνίαν ᾤκισε, δόξαν δὲ μάλιστα πάντων ὡς ἀνὴρ λόγιος ἐν τοῖς τότε καὶ σοφώτατος ἔσχευ.

688. Medea turns away, as if to end the interview abruptly. Aegeus' attention is thus drawn to her sorrowful appearance.

689. ὅδε: thus; see on 50.

690. Aegeus, I have, etc.

ΜΗΔΕΙΑ.

ἀδικεῖ μ' Ἰάσων οὐδὲν ἐξ ἐμοῦ παθών.

ΑΙΓΕΤΣ.

τί χρήμα δράσας; φράζε μοι σαφέστερον.

ΜΗΔΕΙΑ.

γυναικ' ἐφ' ἡμῖν δεσπότην δόμων ἔχει.

ΑΙΓΕΤΣ.

695 μὴ που τετόλμηκ' ἔργον αἰσχιστον τόδε;

ΜΗΔΕΙΑ.

σάφ' ἴσθ'. αἵτιμοι δ' ἐσμὲν οἱ πρὸ τοῦ φίλοι.

ΑΙΓΕΤΣ.

πότερον ἐρασθεῖς ἢ σὸν ἐχθαίρων λέχος;

ΜΗΔΕΙΑ.

μέγαν γ' ἔρωτα· πιστὸς οὐκ ἔφυ φίλοις.

ΑΙΓΕΤΣ.

ἴτω νυν, εἵπερ ὥς λέγεις ἐστὶν κακός.

692. παθών: concessive.

694. ἐφ' ἡμῖν: not simply *besides me*, but *superseding me, in authority over me*. γαμεῖν ἐπὶ τινι or ἐπιγαμεῖν τινι is used of taking a second wife 'over the head,' as we might say, of some one, either the first wife or the children. Cf. *Alc.* 371-373 (*Alcestis* speaks):

ὦ παῖδες, αὐτοὶ δὴ τὰδ' εἰσηκούσατε
πατρὸς λέγοντος μὴ γαμεῖν ἄλλην τινὰ

γυναικ' ἐφ' ὑμῖν μὴδ' ἀτιμάσειν ἐμέ.
Cf. 443-445.

696. πρὸ τοῦ: G. 984; H. 655.

698 f. μέγαν γ' ἔρωτα: namely, *ἐρασθεῖς*. The sense is: 'yes, it is a new passion, and a mighty one, that made him desert me. Inconstancy is his nature.' She explains in the next line that this passion is ambition for rank. — ἴτω: *let him go*; 'never mind him.' Cf. *Soph. O. T.* 669 ὁ δ' οὖν ἴτω.

ΜΗΔΕΙΑ.

700 ἀνδρῶν τυράννων κῆδος ἡράσθη λαβεῖν.

ΑΙΓΕΥΣ.

δίδωσι δ' αὐτῷ τίς ; πέραινέ μοι λόγον.

ΜΗΔΕΙΑ.

Κρέων, ὃς ἄρχει τῆσδε γῆς Κορινθίας.

ΑΙΓΕΥΣ.

συγγνώστ' ἄγαν ἄρ' ἦν σε λυπεῖσθαι, γύναι.

ΜΗΔΕΙΑ.

ὄλωλα· καὶ πρὸς γ' ἐξελαύνομαι χθονός.

ΑΙΓΕΥΣ.

705 πρὸς τοῦ ; τόδ' ἄλλο καινὸν αὖ λέγεις κακόν.

ΜΗΔΕΙΑ.

Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.

ΑΙΓΕΥΣ.

εἰᾶ δ' Ἰάσων ; οὐδὲ ταῦτ' ἐπήνεσα.

ΜΗΔΕΙΑ.

λόγῳ μὲν οὐχί, καρτερεῖν δὲ βούλεται.
ἀλλ' ἄντομαί σε τῆσδε πρὸς γενειάδος

703 f. ἦν : GMT. 39. — πρὸς : besides.

707. ἐπήνεσα : GMT. 60 ; cf. v. 223.

708. λόγῳ μὲν οὐχί, κτλ. : he pretends not to, but still he consents to bear it patiently. This last with irony, as

if it were Jason's own hypocritical language. She means that he is secretly glad of it.

709. Suppliants clasped the knees, grasped the right hand, or stroked the beard of the person supplicated.

- 710 γονάτων τε τῶν σῶν ἱκεσία τε γίγνομαι,
οἴκτιρον οἴκτιρόν με τὴν δυσδαίμονα
καὶ μή μ' ἔρημον ἐκπεσοῦσαν εἰσίδης,
δέξαι δὲ χώρα καὶ δόμοις ἐφέστιον.
οὕτως ἔρως σοι πρὸς θεῶν τελεσφόρος
- 715 γένοιτο παίδων, καὐτὸς ὄλβιος θάνοις.
εὕρημα δ' οὐκ οἶσθ' οἷον ἡῦρηκας τόδε·
παύσω δέ σ' ὄντ' ἄπαιδα καὶ παίδων γονὰς
σπείραί σε θήσω· τοιάδ' οἶδα φάρμακα.

ΑΙΓΕΤΣ.

- πολλῶν ἑκατι τήνδε σοι δοῦναι χάριν,
720 γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν,
ἔπειτα παίδων ὧν ἐπαγγέλλη γονάς.
εἰς τοῦτο γὰρ δὴ φροῦδός εἰμι πᾶς ἐγώ.
οὕτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα,
πειράσομαί σου προξενεῖν δίκαιος ὢν.
- 725 [τοσόνδε μέντοι σοι προσημαίνω, γύναι·

714 f. οὕτως: *i.e.* 'if you grant my prayer.' Cf. the Latin *sic*; *e.g.* Hor. *Carm.* i. 3. 1 ff.:

*Sic te diva potens Cypri
sic fratres Helenae, lucida sidera,
ventorumque regat pater
obstrictis aliis praeter Iapyga.*

715. ὄλβιος θάνοις: *i.e.* 'may you live happy till your death.'

716. τόδε: = ἐμέ; cf. 181.

717. δέ: as often, where γάρ would have been in place.

720. θεῶν: the gods are the guardians of suppliants; Medea, in saying *ἱκεσία γίγνομαι* (710), had put herself under their protection.

722. φροῦδός εἰμι: *am helpless, un-*

done, have utterly failed. Cf. *Heracl.* 702 f.:

*λῆμα μὲν οὐπω στόρννσι χρόνος
τὸ σόν, ἀλλ' ἤβᾱ· σῶμα δὲ φροῦδον.*

Thy spirit time doth not yet calm, but it is still strong; and yet thy body is undone.

724. πειράσομαι...δίκαιος ὢν: *shall be justified in trying.* According to Greek views of the *ius gentium* it would be right for Aegeus to protect Medea if she fled of herself to him as a suppliant, but not to take her himself out of another's dominions.

725-728. These four lines seem to be a paraphrase of 723, 724, 729, 730, repeating a part of the thought in a

ἐκ τῆσδε μὲν γῆς οὐ σ' ἄγειν βουλήσομαι,
 αὐτὴ δ' εἴανπερ εἰς ἐμοὺς ἔλθῃς δόμους,
 μενεῖς ἄσυλος κοῦ σε μὴ μεθῶ τι·]
 ἐκ τῆσδε δ' αὐτὴ γῆς ἀπαλλάσσου πόδα·
 730 ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω.

ΜΗΔΕΙΑ.

ἔσται τάδ'· ἀλλὰ πίστις εἰ γένοιτό μοι
 τούτων, ἔχοιμ' ἂν πάντα πρὸς σέθεν καλῶς.

ΑΙΓΕΤΣ.

μῶν οὐ πέποιθας; ἢ τί σοι τὸ δυσχερές;

ΜΗΔΕΙΑ.

πέποιθα· Πελίου δ' ἐχθρός ἐστί μοι δόμος
 735 Κρέων τε. τούτοις δ', ὀρκίοισι μὲν ζυγείς,
 ἄγουσιν οὐ μεθεῖ' ἂν ἐκ γαίας ἐμέ·
 λόγοις δὲ συμβὰς καὶ θεῶν ἀνώμοτος,
 φίλος γένοι' ἂν κάπικηρυκεύματα
 τάχ' ἂν πίθοι σε· τὰμὰ μὲν γὰρ ἀσθενῇ,
 740 τοῖς δ' ὄλβος ἔστι καὶ δόμος τυραννικός.

diluted form. They may have been written as a substitute for them, by some one who thought the original expression obscure. — οὐ σε μὴ μεθῶ: GMT. 295; G. 1360; H. 1032. — τι: dative of advantage.

729. ἀπαλλάσσου πόδα: πόδα (or κῶλον, etc.) is often joined, for greater vividness, to intransitive verbs of motion (βαλναι, περᾶν, ἐπάσσειν, etc.) as a kind of cognate acc. (as it were, *walk a footstep*); especially common in Euripides; cf. *Elec.* 94 βαλνουσιν ἐξ

οἴκων πόδα; also 1173 τειχέων μὲν ἐντὸς οὐ βαίνω πόδα.

735 f. Join τούτοις ἀγουσιν ἐκ γαίας ἐμέ: at the bidding of these, should they attempt to carry me off out of the country. — ζυγείς: conditional; so συμβάς and ἀνώμοτος, below.

737 ff. λόγοις δέ: in opposition to ὀρκίοισι μὲν, 'but if you make an agreement in words merely, and not with oaths, then you will be likely to yield to my enemies' demands.' — φίλος: i.e. of my enemies.

ΑΙΓΕΤΣ.

πολλὴν ἔλεξας, ὦ γύναι, προμηθίαν·
 ἀλλ' εἰ δοκεῖ σοι, δρᾶν τάδ' οὐκ ἀφίσταμαι.
 ἐμοί τε γὰρ τάδ' ἐστὶν ἀσφαλέστατα,
 σκῆψίν τιν' ἐχθροῖς σοῖς ἔχοντα δεικνύναι,
 745 τὸ σόν τ' ἄραρε μᾶλλον· ἐξηγοῦ θεούς.

ΜΗΔΕΙΑ.

ὄμνυ πέδον Γῆς πατέρα θ' Ἥλιον πατρὸς
 τοῦμοῦ θεῶν τε συντιθείς ἅπαν γένος.

ΑΙΓΕΤΣ.

τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.

ΜΗΔΕΙΑ.

μήτ' αὐτὸς ἐκ γῆς σῆς ἔμ' ἐκβαλεῖν ποτε,
 750 μήτ' ἄλλος ἢν τις τῶν ἐμῶν ἐχθρῶν ἄγειν
 χρήζῃ, μεθήσειν ζῶν ἐκουσίῳ τρόπῳ.

ΑΙΓΕΤΣ.

ὄμνυμι Γαῖαν λαμπρὸν θ' Ἥλιου φάος
 θεούς τε πάντας ἐμμενεῖν ἅ σου κλύω.

ΜΗΔΕΙΑ.

ἀρκεῖ· τί δ' ὄρκῳ τῷδε μὴ ὁμμένων πάθοις;

741. ἔλεξας : = ἔδειξας ἐν λόγοις.
 Porson.

744 f. σκῆψίν τιν' : common object
 of ἔχοντα and δεικνύναι, ἔχοντα (instead
 of ἔχοντι) agreeing with the omitted
 subj.* of the inf.; cf. on ἀνολξαντα, 660.
 — τὸ σόν : thy interests. — ἐξηγοῦ θεούς :
 name (properly dictate, go over before-
 hand) the gods I am to swear by. So *Iph.*

Taur. 743 ἔξαρχ' ὄρκον, administer the
 oath.

747. συντιθείς : together, comprehen-
 sively; γένος belongs with ὄμνυ. Verse
 748 occurs again, *Iph. Taur.* 738.

750. ἄλλος : on the other hand; cf.
 on 296.

753 ff. ἅ : for τοῦτοῖς ἅ. — πάθοις :
 = εὐχῇ παθεῖν. Opt. of wishing in a

ΑΙΓΕΤΣ.

755 ἃ τοῖσι δυσσεβοῦσι γίγνεται βροτῶν.

ΜΗΔΕΙΑ.

χαίρων πορεύου· πάντα γὰρ καλῶς ἔχει.
καγὼ πόλιν σὴν ὡς τάχιστ' ἀφίξομαι,
πράξασ' ἃ μέλλω καὶ τυχοῦσ' ἃ βούλομαι.

ΧΟΡΟΣ.

ἀλλὰ σ' ὁ Μαίᾱς πομπαῖος ἄναξ
760 πελάσειε δόμοις, ὦν τ' ἐπίνοιαν
σπεύδεις κατέχων πράξεϊας, ἐπεὶ
γενναῖος ἀνὴρ,
Αἰγεῦ, παρ' ἐμοὶ δεδόκησαι.

question. For the custom of calling down a curse on one's self in case of failure to abide by one's oath, cf. *Il.* 19, 264 f. (Agamemnon prays):

εἰ δέ τι τῶνδ' ἐπ' ἴορκον, ἐμοὶ θεοὶ ἄλγεα
δοῖεν
πολλὰ μάλ', ὅσσα διδοῦσιν ὅτις σφ'
ἀλίτῃται δόμους.

758. **τυχοῦσ' ἃ βούλομαι**: ἃ either for ἐκείνων ἃ (cf. 753) or like *τοσόνδε*, 259. — Aegeus here departs towards the left, as going to foreign parts.

759-763. Anapaestic system accompanying Aegeus' departure.

759. **πομπαῖος**: Hermes, adept in cunning and subterfuge, guides persons through difficult enterprises and journeys; so he guided Priam safely through the Greeks' camp to the tent of Achilles. Cf. *Il.* 24, 181-183 (Iris is speaking to Priam):

μηδέ τί τοι θάνατος μελέτω φρεσὶ μηδέ τι
τάρβος·
τοῖος γάρ τοι πομπὸς ἄμ' ἔσται Ἀργεῖ-
φόντης,
ὅς σ' ἄξει ἥδ' κεν ἄγων Ἀχιλλῆι πε-
λάσῃ.

Cf. also the prayer of the chorus for Dolon as he is about to start for the Greek camp. Ps.-Eurip. *Rhes.* 216 f.:

ἀλλ' εὖ σ' ὁ Μαίᾱς παῖς ἐκέῖσε καὶ πάλιν
πέμψειεν Ἑρμῆς, ὅς γε φηλητῶν
ἄναξ.

760 f. The construction is *πράξεϊας τε (ἐκείνα) ὦν ἐπίνοιαν κατέχων σπεύδεις (αὐτά)*. 'Idem est ἐπίνοιαν κατέχων quod ἐπιθυμίαν ἔχων.' Elmsley.

763. **δεδόκησαι**: the dramatists use the tenses *δοκῶ*, etc., freely instead of *δόξω*, etc., especially in choral passages.

ΜΗΔΕΙΑ.

- ὦ Ζεῦ Δίκη τε Ζηνὸς Ἥλιου τε φῶς,
 765 νῦν καλλίνικοι τῶν ἐμῶν ἐχθρῶν, φίλαι,
 γενησόμεσθα κεῖς ὁδὸν βεβήκαμεν·
 νῦν δ' ἐλπίς ἐχθροὺς τοὺς ἐμοὺς τείσειν δίκην.
 οὗτος γὰρ ἀνὴρ ἧ μάλιστ' ἐκάμνομεν
 λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων·
 770 ἐκ τοῦδ' ἀναισόμεσθα πρυμνήτην κάλων,
 μολόντες ἄστυ καὶ πόλισμα Παλλάδος.
 ἤδη δὲ πάντα τὰμά σοι βουλευμάτων
 λέξω· δέχου δὲ μὴ πρὸς ἡδονὴν λόγους.
 πέμψας' ἐμῶν τιν' οἰκετῶν Ἰάσονα
 775 εἰς ὅψιν ἐλθεῖν τὴν ἐμὴν αἰτήσομαι·
 μολόντι δ' αὐτῷ μαλθακοὺς λέξω λόγους,
 ὥς καὶ δοκεῖ μοι ταῦτα καὶ καλῶς ἔχει,
 [γάμους τυράννων οὓς προδοὺς ἡμᾶς ἔχει

764-823. Iambic trimeter.

764. Δίκη τε Ζηνός: cf. v. 208 and Soph. O. C. 1382:

Δίκη ξύνεδρος Ζηνός ἀρχαίοις νόμοις.

— Ἥλιου τε φῶς: cf. Ennius (Frg. 12): Sol, quí candentem in caelo sublimát facem.

766. εἰς ὁδὸν βεβήκαμεν: that is, we are no longer wandering at random, but see our course clearly before us.

768 f. ἧ: *where*; καθ' ὃ μέρος. Scholiast. In the very matter, she means, which perplexed her most; see 386 ff. — ἐκάμνομεν: as a ship in distress; cf. Aesch. Sept. 208 ff. (with reference to the defence of Thebes):

τί οὖν; ὁ ναύτης ἄρα μὴ 'ς πρῶραν φυγῶν
 πρύμνηθεν ἡῦρε μηχανὴν σωτηρίας,
 νεὼς καμουσίας ποντίῳ πρὸς κύματι;

What then! Did ever sailor find a means of safety by flight from stern to bow, when the ship labored against the ocean's wave?

— λιμὴν: so *Androm.* 891 Hermione calls Orestes a haven from storm:

ὦ ναυτίλοισι χεῖματος λιμὴν φανέλς
 Ἀγαμέμνονος παῖ.

770 f. πρυμνήτην κάλων: the ancients moored their ships with the stern towards the shore. — μολόντες: see on 314. — ἄστυ: the lower town. — πόλισμα: the acropolis.

773. δέχου: *expect*.

778 f. These two verses come in very awkwardly after 777. They were apparently written as a substitute for it, not to follow it.

- καὶ ξύμφορ' εἶναι καὶ καλῶς ἐγνωσμένα·]
- 780 παῖδας δὲ μείναι τοὺς ἐμοὺς αἰτήσομαι,
οὐχ ὡς λιποῦσα πολεμίας ἐπὶ χθονὸς
ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθυβρίσαι,
ἀλλ' ὡς δόλοισι παῖδα βασιλέως κτάνω.
πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν χεροῖν
- 785 νύμφη φέροντας, τήνδε μὴ φεύγειν χθόνα,
λεπτὸν τε πέπλον καὶ πλόκον χρυσήλατον·
κἄνπερ λαβοῦσα κόσμον ἀμφιθῇ χροῖ,
κακῶς ὀλείται πᾶς θ' ὃς ἂν θίγῃ κόρης·
τοιοῖσδε χρίσω φαρμάκοις δωρήματα.
- 790 ἐνταῦθα μέντοι τόνδ' ἀπαλλάσσω λόγον·
ᾧμωξα δ' οἷον ἔργον ἔστ' ἐργαστέον
τοῦντεῦθεν ἡμῖν· τέκνα γὰρ κατακτενῶ
τᾶμ'· οὐτις ἔστιν ὅστις ἐξαιρήσεται·
δόμον τε πάντα συγχέασ' Ἰάσονος
- 795 ἔξειμι γαίης, φιλτάτων παίδων φόνον
φεύγουσα καὶ τλᾶσ' ἔργον ἀνοσιώπατον.
οὐ γὰρ γελάσθαι τλητὸν ἐξ ἐχθρῶν, φίλαι.

782. This line is suspected by many, as being made up from 1060 f.

785. *μη φεύγειν*: depends on the idea of entreaty implied in *δῶρα φέροντας*. Cf. *Suppl.* 285:

περὶ σοῖσι
γούνασιν ὧδε πλίνω, τέκνοις τάφον
ἐξανύσασθαι.

This verse (lacking in a good Ms.) is also suspected.

790 ff. *ἀπαλλάσσω*: dismiss. — *ᾧμωξα*: aor. as in 223. Medea has now given up her former plan (375) of causing Jason's death. The idea which has all along been dimly pres-

ent to her mind has now taken definite shape; she will take a more exquisite revenge by killing his children with his new wife, leaving him childless and without prospect of issue, to pass an old age of regret and remorse. — *τοῦντεῦθεν*: next in order, deinde.

795. *φόνον φεύγουσα*: the place of the murder was accursed for the murderer; he was obliged to flee and seek expiatory rites (*καράρσια*, *ἄγνισμα*) at the hands of some one at a distance, to be freed from blood-guiltiness (*μίασμα*, *αἷμα*). See *Class. Dict.* s.v. *lustratio*, *κάθαρσις*.

797. Cf. 1049.

- ἴτω· τί μοι ζῆν κέρδος; οὔτε μοι πατρὶς
οὔτ' οἶκος ἔστιν οὔτ' ἀποστροφή κακῶν.
800 ἡμάρτανον τόθ', ἡνίκ' ἐξελίμπανον
δόμους πατρώους, ἀνδρὸς Ἑλληνος λόγοις
πεισθεῖς, ὃς ἡμῖν σὺν θεῷ τείσει δίκην.
οὔτ' ἐξ ἐμοῦ γὰρ παῖδας ὄψεται ποτε
ζῶντας τὸ λοιπὸν οὔτε τῆς νεοζύγου
805 νύμφης τεκνώσει παῖδ', ἐπεὶ κακὴν κακῶς
θανεῖν σφ' ἀνάγκη τοῖς ἐμοῖσι φαρμάκοις.
μηδεὶς με φαύλην κάσθην νομιζέτω
μηδ' ἡσυχαίαν, ἀλλὰ θατέρου τρόπου,
βαρεῖαν ἐχθροῖς καὶ φίλοιςιν εὐμενῇ.
810 τῶν γὰρ τοιούτων εὐκλεέστατος βίος.

ΧΟΡΟΣ.

ἐπείπερ ἡμῖν τόνδ' ἐκοίνωσας λόγον,
σέ τ' ὠφελεῖν θέλουσα καὶ νόμοις βροτῶν
ξυλλαμβάνουσα δρᾶν σ' ἀπεννέπω τάδε.

ΜΗΔΕΙΑ.

- οὐκ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν
815 τάδ' ἐστί, μὴ πάσχουσιν ὡς ἐγὼ κακῶς.

798. The thought suddenly strikes her that her life must be rendered miserable by such a deed, but she dismisses it with: '*Never mind; what profits me my life in any case?*'—**ἴτω**: a formula of indifference or defiant resolution; cf. 699 and 819; also *Heracl.* 455:

οὐ φιλεῖν δεῖ τὴν ἐμὴν ψυχὴν· ἴτω.

802. **σὺν θεῷ**: with Heaven's help; cf. 625.

809. Note the chiasmus. Hatred toward enemies, kindness toward

friends was the popular rule of life among the Greeks; cf. Solon's prayer to the Muses (Frg. 13, 5) to grant him, **εἶναι δὲ γλυκὺν ὦδε φίλοις, ἐχθροῖσι δὲ πικρόν**.

τοῖσι μὲν αἰδοῖον, τοῖσι δὲ δεινὸν ἰδεῖν.

The Platonic Socrates, however, expressed a nobler ideal. Plato, *Crito*, 49 B οὐδαμῶς ἄρα δεῖ ἀδικεῖν . . . οὐδὲ ἀδικούμενον ἀνταδικεῖν, ὡς οἱ πολλοὶ οἴονται, ἐπειδὴ γε οὐδαμῶς δεῖ ἀδικεῖν.

814 f. **οὐκ ἔστιν**: it cannot be. — **πάσχουσιν**: after σοί; see on 58 and 660.

- 825 καὶ θεῶν παῖδες μακάρων, ἱερᾶς
 χώρας ἀπορθήτου τ' ἄπο φερβόμενοι
 κλεινοτάταν σοφίαν, αἰεὶ διὰ λαμπροτάτου
 βαίνοντες ἀβρῶς αἰθέρος, ἔνθα ποθ' ἀγνὰς
 833 ἐννέα Πιερίδας Μούσας λέγουσι
 ξανθὰν Ἀρμονίαν φυτεῦσαι.

ἀντιστροφὴ α'.

- τοῦ καλλινάου τ' ἀπὸ Κηφισοῦ ῥοὰς
 836 τὰν Κύπριν κλήζουσιν ἀφυσσαμέναν
 χώρας καταπνεῦσαι μετρίας ἀνέμων
 ἡδυνόους αὔρας· αἰεὶ δ' ἐπιβαλλομένην
 χαίταισιν εὐώδη ῥοδέων πλόκον ἀνθέων
 τῇ σοφίᾳ παρέδρους πέμπειν ἔρωτας,

825 ff. **θεῶν παῖδες**: Erichtheus (or Erichthonius) was a son of Hephaestus and Gaea. — **ἀπορθήτου**: so that the autochthonic race have always remained in possession. — The **σοφία** is thought of as a natural product of the country. — **λαμπροτάτου**: the clear air of Attica was famous, and was thought to impart vivacity and grace.

834. **φυτεῦσαι**: to be taken in a metaphorical sense: 'the Muses brought forth Harmonia (by their song).' If **φυτεῦσαι** be taken literally, as some wish to do, 'Ἀρμονίαν must be regarded as its subject, not object, since nine Muses could not bear one daughter. That the line gave difficulty in antiquity is shown by the Scholiast, who preferred, however, to take **φυτεῦσαι** metaphorically, and gave the correct interpretation: **ἔνιοι λέγουσι τὸν Εὐριπίδην τὰς Μούσας λέγειν Ἀρμονίας θυγατέρας, ἀγνοήσαντες. οὐ γὰρ τοῦτο λέγει, ἀλλ' ὅτι αἱ Μοῦσαι πρῶτον ἐπὶ τῆς Ἀττι-**

κῆς ἐλθοῦσαι τὴν ἁρμονίαν ἡδὺν καὶ τὴν μελωδίαν, chanted concordant music and choral song.

835. The text is in disorder. As it stands here, with the least possible change from the Mss. which have **χώραν** (837), the goddess dips water from the river to infuse its coolness into the breezes she wafts over the land. This is perhaps difficult, but any other change does violence to the traditional readings. The plain of the Cephissus was well irrigated in antiquity; and its productiveness was considered the gift of Aphrodite, who, worshipped in a shrine on the Ilissus, enjoyed the epithet **ἐν κήποις** as goddess of vegetation.

844 f. Loves which are the companions of wisdom are chaste and temperate loves as opposed to sensual passion; such are **παντοίας ἀρετᾶς ξυνεργοί**, that is, join with wisdom in producing every virtue,

845 παντοίας ἀρετᾶς ξυνέργους.

στροφή β'.

πῶς οὖν ἱερῶν ποταμῶν
 ἢ πόλις ἢ φίλων
 πόμπιμός σε χώρα
 τὰν παιδολέτειραν ἔξει,
 850 τὰν οὐχ ὁσίαν μετ' ἄλλων;
 σκέψαι τεκέων πλαγάν,
 σκέψαι φόνον οἶον αἶρη.
 μὴ, πρὸς γονάτων σε πάντη
 πάντως σ' ἱκετεύομεν,
 855 τέκνα φονεύσης.

ἀντιστροφή β'.

πόθεν θράσος ἢ φρενὸς ἢ
 χειρὶ τέκνων σέθεν
 καρδίᾳ τε λήψῃ
 δεινὰν προσάγουσα τόλμαν;

846-865. στρ. and ἀντ. β'. Loga-
 oedic.

Σ: ~ ~ ~ | ~ ~ ~ | ~ ~ ~
 ~ ~ ~ | ~ ~ ~ | ~ ~ ~
 ~ ~ ~ | ~ ~ ~ | ~ ~ ~
 >: ~ ~ ~ | ~ ~ ~ | ~ ~ ~
 >: ~ ~ ~ | ~ ~ ~ | ~ ~ ~
 >: ~ ~ ~ | ~ ~ ~ | ~ ~ ~
 >: ~ ~ ~ | ~ ~ ~ | ~ ~ ~
 >: ~ ~ ~ | ~ ~ ~ | ~ ~ ~
 ~ ~ ~ | ~ ~ ~ | ~ ~ ~

846 ff. The order: πῶς οὖν ἢ πόλις
 ἱερῶν ποταμῶν ἢ χώρα πόμπιμος φίλων
 ἔξει σε . . . , etc. — φίλων πόμπιμος:
safely harboring its friends, affording
 them a safe refuge. In this sense it

is used of Dodonian Zeus in *Phoen.*
 983 f., where Menoecus, being bidden
 to go to Dodona, asks:

ME. τί δὴ τόδ' ἔρυμά μοι γενήσεται;
 KP. πόμπιμος ὁ δαίμων.

— τὰν οὐχ ὁσίαν μετ' ἄλλων: *you the
 polluted among your fellow-men.*

856 ff. The text of this passage is
 also corrupt. As it stands θράσος is
 modified by φρενός, χειρὶ and καρδίᾳ
 are parallel, and τέκνων is objective
 genitive: *Where wilt thou get boldness
 either of mind or in thy hand and
 heart against thy children?* While
 this probably gives the sense, there
 is no certainty that it reproduces
 Euripides' exact words.

- 860 πῶς δ' ὄμματα προσβαλοῦσα
 τέκνοις ἄδακρυν μοῖραν
 σχήσεις φόνου; οὐ δυνάσῃ,
 παίδων ἱκετᾶν πιτνόντων,
 τέγξαι χέρα φοινίαν
 865 τλάμονι θυμῷ.

ΙΑΣΩΝ.

Ἦκω κελευσθεῖς· καὶ γὰρ οὔσα δυσμενῆς
 οὐτᾶν ἀμάρτοις τοῦδέ γ', ἀλλ' ἀκούσομαι
 τί χρῆμα βούλῃ καινὸν ἐξ ἐμοῦ, γύναι.

ΜΗΔΕΙΑ.

- Ἰάσον, αἰτοῦμαί σε τῶν εἰρημένων
 870 συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὀργὰς φέρειν
 εἰκός σ', ἐπεὶ νῶν πόλλ' ὑπείργασται φίλα.
 ἐγὼ δ' ἐμαυτῇ διὰ λόγων ἀφικόμην,
 κάλοιδόρησα· σχετλία, τί μαίνομαι
 καὶ δυσμεναίνω τοῖσι βουλευόνσιν εὔ,
 875 ἐχθρὰ δὲ γαίας κοιράνοις καθίσταμαι
 πόσει θ' ὅς ἡμῖν δρᾷ τὰ συμφορώτατα,
 γήμας τύραννον καὶ κασιγνήτους τέκνοις

861 f. ἄδακρυν . . . φόνου: *keep tearless the lot of murder, i.e. 'keep from weeping at the murder you are destined to commit.'* The emphasis falls on ἄδακρυν = ὥστε ἄδακρυν εἶναι.

864. φοινίαν: of the effect; 'stain your hand red.'

866-975. FOURTH EPISODE. Iambic trimeter. Jason enters in answer to Medea's request delivered by her servant (v. 820).

866 f. καί: = *καίπερ* with οὔσα;

γὰρ introduces the entire sentence. Cf. 314.—οὐτᾶν: οὔτοι ἄν.

871. ὑπεργάζομαι: a rare word; it seems here to have the sense of *ὑπουργέω*.

872. διὰ λόγων ἀφικόμην: G. 1206 e; H. 795 d.

876. ἡμῖν: with συμφορώτατα. She gives him back his own arguments; see 563, 595; and so in the following sentences.

877. τύραννον: a princess.

- ἐμοῖς φυτεύων; οὐκ ἀπαλλαχθήσομαι
 θυμοῦ; τί πάσχω, θεῶν ποριζόντων καλῶς;
 880 οὐκ εἰσὶ μὲν μοι παῖδες, οἶδα δὲ χθόνα
 φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων;
 ταῦτ' ἐννοήσας ἥσθόμην ἀβουλίαν
 πολλὴν ἔχουσα καὶ μάτην θυμουμένη.
 νῦν οὖν ἐπαινῶ σωφρονεῖν τέ μοι δοκεῖς
 885 κῆδος τόδ' ἡμῖν προσλαβόν, ἐγὼ δ' ἄφρων,
 ἥ χρῆν μετεῖναι τῶνδε τῶν βουλευμάτων
 καὶ ξυμπεραίνειν καὶ παρεστάναι λέχει,
 νύμφην τε κηδεύουσιν ἥδεσθαι σέθεν.
 ἀλλ' ἐσμέν οἷόν ἐσμεν, οὐκ ἐρῶ κακόν,
 890 γυναικες· οὐκ οὖν χρῆν σ' ὁμοιοῦσθαι κακοῖς,
 οὐδ' ἀντιτείνειν νήπι' ἀντὶ νηπίων.
 παριέμεσθα καὶ φαμεν κακῶς φρονεῖν
 τότ', ἀλλ' ἄμεινον νῦν βεβούλευμαι τόδε.
 ὦ τέκνα τέκνα, δέυτε; λείπετε στέγας,
 895 ἐξέλθει', ἀσπάσασθε καὶ προσείπατε

879. τί πάσχω: *what am I thinking of? What possesses me to act as I do?*

880. παῖδες: referring to 565, where Jason asked what need she had of more children. — χθόνα φεύγοντας: their banishment from Iolcus is meant. — ἡμᾶς: Jason and all the family; see 551-554.

884. σωφρονεῖν: refers to 549.

887. ξυμπεραίνειν and the following infinitives are brought in as if ἦν . . . μετέχειν had preceded, instead of the impersonal ἦ . . . μετεῖναι. Hence, too, the acc. κηδεύουσιν. — παρεστάναι λέχει: that is, assist at the bridal ceremonies, particularly in conducting the bride into the θάλαμος. — νύμφην,

κτλ.: construe: ἥδεσθαι τε κηδεύουσιν (*tending*) νύμφην σέθεν.

889 ff. ἐσμέν οἷόν ἐσμεν: a depreciatory expression. Said in reference to 573 ff. — γυναικες: is pred. nom.; 'in short, we are women.' — κακοῖς: generalizing pl.; *you were not therefore bound to imitate a bad example like myself*. She compliments him on his forbearance at their previous interview. — By νήπια she means blind, senseless invective.

892. παριέμεσθα: *I crave your good will, I speak you fair*. παρῆσθαι is used of one who by concessions and fair words *tries to win over another*. — φρονεῖν: infinitive of the impf.; GMT. 120; G. 1285; H. 853 a.

- πατέρα μεθ' ἡμῶν καὶ διαλλάχθηθ' ἅμα
 τῆς πρόσθεν ἔχθρας εἰς φίλους μητρὸς μέτα.
 σπονδαὶ γὰρ ἡμῖν καὶ μεθέστηκεν χόλος.
 λάβεσθε χειρὸς δεξιᾶς. οἷμοι κακῶν·
 900 ὥς ἐννοοῦμαι δὴ τι τῶν κεκρυμμένων.
 ἄρ', ὦ τέκν', οὕτω καὶ πολλὸν ζῶντες χρόνον
 φίλην ὀρέξετ' ὠλένην; τάλαιν' ἐγώ,
 ὥς ἀρτίδακρὺς εἰμι καὶ φόβου πλέα.
 χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρουμένη
 905 ὄψιν τέρειναν τήνδ' ἔπλησα δακρῶν.

ΧΟΡΟΣ.

κάμοι κατ' ὅσων χλωρὸν ὠρμήθη δάκρυ·
 καὶ μὴ προβαίῃ μείζον ἢ τὸ νῦν κακόν.

ΙΑΣΩΝ.

αἰνῶ, γύναι, τάδ', οὐδ' ἐκείνα μέμφομαι·
 εἰκὸς γὰρ ὀργὰς θῆλυ ποιεῖσθαι γένος,

896. διαλλάχθητε τῆς πρ. ἔχθρας: *make peace in renouncing your former enmity*. Since διαλλάσσομαι is strictly *effect a change in my relations*, it can, like any other compound of ἀλλάσσω, take the gen. — The children, in answer to this summons, appear from the house, accompanied by their guardian.

899 f. Cf. Hypothesis First, 23 ff. — οἷμοι . . . κεκρυμμένων: with admirable art the poet makes Medea's grief overcome her in spite of the part she is acting, so as almost to betray her. Her tears burst forth at sight of the children, and these words escape her almost involuntarily. But, recovering herself, she goes on, 'ἄρ' ὦ τέκνα,' κτλ., so as to lead Jason to understand τὰ κεκρυμμένα of the hidden future, and

refer her emotion to natural anxiety for the children's life. We may, however, follow the Scholiast's first interpretation and consider v. 900 an aside, spoken by Medea to herself.

904 f. χρόνῳ: *at length*. — τήνδε: *as you see*.

906 f. χλωρόν: *fresh*. Like our *green* (wood, fruit, etc.), it is opposed to *dry, withered*, without reference to color; so, finally, as applied to drops of wine (*Cycl.* 67 οἶνον χλωραὶ σταγόντες) or streams of water (*Phoen.* 660 νάματ' ἐνδρα καὶ ρέεθρα χλοερά) it can mean little else than *sparkling*. — προβαίῃ μείζον: = *προβαίη ὥστε μείζον εἶναι*.

908 f. ἐκείνα: *your former conduct*. — ὀργὰς ποιεῖσθαι: periphrasis for ὀργίζεσθαι.

- 910 γάμους παρεμπολῶντος ἀλλοίους, πόσει.
 ἀλλ' εἰς τὸ λῶον σὸν μεθέστηκεν κέαρ,
 ἔγνωσ δὲ τὴν νικῶσαν ἀλλὰ τῷ χρόνῳ
 βουλήν· γυναικὸς ἔργα ταῦτα σῶφρονος.
 ὑμῶν δέ, παῖδες, οὐκ ἀφροντίστως πατήρ
- 915 πολλὴν ἔθηκε σὺν θεοῖς προμηθίαν·
 οἶμαι γὰρ ὑμᾶς τῇσδε γῆς Κορινθίας
 τὰ πρῶτ' ἔσεσθαι σὺν κασιγνήτοις ἔτι.
 ἀλλ' αὐξάνεσθε· τᾶλλα δ' ἐξεργάζεται
 πατήρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής·
- 920 ἴδοιμι δ' ὑμᾶς εὐτραφεῖς ἡβης τέλος
 μολόντας, ἐχθρῶν τῶν ἐμῶν ὑπερτέρους.
 αὕτη, τί χλωροῖς δακρύοις τέγγεις κόρας
 στρέψασα λευκὴν ἔμπαλιν παρηίδα,
 κοῦκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχῃ λόγον;

ΜΗΔΕΙΑ.

- 925 οὐδέν· τέκνων τῶνδ' ἐννοουμένη πέρι.

ΙΑΣΩΝ.

- 929 τί δή, τάλαινα, τοῖσδ' ἐπιστένεις τέκνοις;

910. παρεμπολῶντος (αὐτοῦ): gen. abs., instead of the dat. with πόσει, probably for convenience of the verse; H. 972 d.

912. νικῶσαν: = κρείσσω. — ἀλλὰ τῷ χρόνῳ: in time at any rate (if not at once). For this use of ἀλλά, see H. 1046, 2 a.

915. πολλὴν ἔθηκε προμηθίαν: has taken measures of great prudence. — σὺν θεοῖς: as 802.

917. τὰ πρῶτα: of persons of the highest rank, as Or. 1248 τὰ πρῶτα

κατὰ Πελασγὸν ἔδος Ἀργείων, and elsewhere.

920. τέλος: the period. Just so Alc. 412 γήρως τέλος.

922. αὕτη: as voc.; G. 1006; H. 698.

925. The ambiguity of Medea's speech continues.

929. τάλαινα: tenderly; poor woman. This verse comes in rather abruptly after 928. The coherence is improved by placing 929-931 between 925 and 926.

ΜΗΔΕΙΑ.

- 930 ἔτικτον αὐτοὺς· ζῆν δ' ὅτ' ἐξηύχον τέκνα,
εἰσηλθέ μ' οἶκτος εἰ γενήσεται τάδε.

ΙΑΣΩΝ.

- 926 θάρσει νυν· εὖ τὰ τῶνδε θήσεται πατήρ·

ΜΗΔΕΙΑ.

- δράσω τάδ'· οὗτοι σοῖς ἀπιστήσω λόγοις·
928 γυνὴ δὲ θῆλυ καπὶ δακρύοις ἔφν.
932 ἀλλ' ὦνπερ εἶνεκ' εἰς ἔμους ἦκεις λόγους,
τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι.
ἐπεὶ τυράννοις γῆς μ' ἀποστείλαι δοκεῖ,
935 καμοὶ τάδ' ἐστὶ λῶστα, γιγνώσκω καλῶς,
μήτ' ἐμποδὼν σοὶ μήτε κοιράνοις χθονὸς
ναίειν· δοκῶ γὰρ δυσμενῆς εἶναι δόμοις·
ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαίρομεν φνυγῇ,
παῖδες δ' ὅπως ἂν ἐκτραφῶσι σῇ χερὶ,
940 αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα.

ΙΑΣΩΝ.

οὐκ οἶδ' ἂν εἰ πείσασαιμι, πειρᾶσθαι δὲ χρή.

ΜΗΔΕΙΑ.

σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς
γυναῖκα παῖδας τήνδε μὴ φεύγειν χθόνα.

931. οἶκτος εἰ: a sad thought whether. Cf. 184.

928. ἐπὶ δακρύοις ἔφν: is by nature prone to tears.

934. ἐπεὶ, κτλ.: the apodosis is 938 ff.—ἀποστείλαι: a mild term.

938 ff. ἀπαίρομεν: the present in a future sense, like εἶμι; GMT. 32;

G. 1264; H. 828 a.—ὅπως ἂν: GMT. 328; G. 1367; H. 882.

941. Connect ἂν with πείσασαιμι.

942. ἀλλά: as 912; at any rate.—πατρός: the gen. with αἰτεῖσθαι (as if δεῖσθαι) is unusual; it was possibly used to avoid four accusatives in succession. But cf. 1154.

ΙΑΣΩΝ.

μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγώ.

ΜΗΔΕΙΑ.

- 945 εἶπερ γυναικῶν ἐστὶ τῶν ἄλλων μία.
 συλλήψομαι δὲ τοῦδέ σοι καγὼ πόνου·
 πέμψω γὰρ αὐτῇ δῶρ', ἃ καλλιστεύεται
 τῶν νῦν ἐν ἀνθρώποισιν, οἷδ' ἐγώ, πολὺ,
 λεπτὸν τε πέπλον καὶ πλόκον χρυσήλατον
 950 παῖδας φέροντας. ἀλλ' ὅσον τάχος χρεῶν
 κόσμον κομίζειν δεῦρο προσπόλων τινά.
 εὐδαιμονήσει δ' οὐχ ἐν ἀλλὰ μυρία,
 ἀνδρός τ' ἀρίστου σοῦ τυχοῦς' ὁμεννέτον
 κекτημένη τε κόσμον ὅν ποθ' Ἥλιος
 955 πατρὸς πατὴρ δίδωσιν ἐκγόνοισιν οἷς.
 λάξυσθε φερνὰς τάσδε, παῖδες, εἰς χέρας
 καὶ τῇ τυράννῳ μακαρία νύμφη δότε
 φέροντες· οὗτοι δῶρα μεμπτὰ δέξεται.

ΙΑΣΩΝ.

- τί δ', ὦ ματαία, τῶνδε σὰς κενοῖς χέρας;
 960 δοκεῖς σπανίζειν δῶμα βασιλείον πέπλων,

944 ff. πείσειν σφε: *that I shall persuade her* (not *that she will persuade him*), as 946 shows. The following verse then means, 'if she is soft-hearted and susceptible to your blandishments like others of her sex.' The Scholiast interprets: *εἶπερ φίλανδρός ἐστι, πάντα σοι πεισθήσεται ἡ Γλαῦκη*. Medea slyly flatters Jason's self-complacency; he prides himself on his influence with women.

949. The same as v. 786; therefore

one or the other is ordinarily bracketed as spurious. There is, however, no valid reason for supposing that Euripides did not repeat himself when convenient.

950. ἀλλά: in abrupt transition.—
 ὅσον τάχος: = *ὡς τάχιστα*.

958. οὗτοι μεμπτά: *not to be despised*, with a double meaning. The reader should not fail to note the covert irony of many of Medea's phrases, as 952, 957, 968, etc.

δοκεῖς δὲ χρυσοῦ; σῶζε, μὴ δίδου τάδε.
εἴπερ γὰρ ἡμᾶς ἀξιοῖ λόγου τινὸς
γυνή, προθήσει χρημάτων, σάφ' οἶδ' ἐγώ.

ΜΗΔΕΙΑ.

- μή μοι σύ· πείθειν δῶρα καὶ θεοὺς λόγος.
965 χρυσὸς δὲ κρείσσων μυρίων λόγων βροτοῖς.
κείνης ὁ δαίμων, κείνα νῦν αὔξει θεός,
νέα τυραννεῖ· τῶν δ' ἐμῶν παιδῶν φυγὰς
ψυχῆς ἂν ἀλλαξαίμεθ', οὐ χρυσοῦ μόνον.
ἀλλ', ὦ τέκν', εἰσελθόντε πλουσίους δόμους
970 πατρὸς νέαν γυναικα, δεσπότην δ' ἐμήν,
ἵκετεύετ', ἐξαιτεῖσθε μὴ φεύγειν χθόνα,
κόσμον διδόντες· τοῦδε γὰρ μάλιστα δεῖ,
εἰς χεῖρ' ἐκείνην δῶρα δέξασθαι τάδε.
ἴθ' ὥς τάχιστα· μητρὶ δ' ὦν ἐρᾷ τυχεῖν
975 εὐάγγελοι γένοισθε πράξαντες καλῶς.

962. ἡμᾶς: *me*. Jason's vanity is wounded at the thought that gifts can prevail more than his own influence.

964. μή μοι σύ: *sc. λόγους λέγε*. — πείθειν δῶρα: this proverb, as quoted by Plato (*Rep.* 390), runs:

δῶρα θεοὺς πείθει, δῶρ' αἰδοίους βασιλῆας·
paraphrased by Ovid, *Ars Amat.* 3, 653 f.:

munera, crede mihi, capiunt hominesque
deosque;
placatur donis Iuppiter ipse datis.

966 ff. The argument is: 'such finery befits a fortunate princess rather than an outcast like myself, and as for its value, I would give even

my life to keep my children from banishment.' — ὁ δαίμων: *Fortuna, the luck*. — κείνα: = τὰ ἐκείνης. — νέα τυραννεῖ: *she is young — a princess*. — φυγὰς: that is, the remission of the penalty. — ψυχῆς ἂν ἀλλαξαίμεθ': also said with a double meaning that the audience understood. ἀλλάσσεσθαι is *receive in exchange for, purchase at the price of*.

974. (τούτων) ὦν ἐρᾷ τυχεῖν: purposely ambiguous. The omitted antecedent depends on εὐάγγελοι. — The children, with their guardian slave and Jason, here depart.

976–1001. FOURTH STASIMON. The chorus, knowing the true situation, expresses its fears.

ΧΟΡΟΣ.

στροφή α'.

Νῦν ἐλπίδες οὐκέτι μοι παίδων ζόας,
οὐκέτι· στείχουσι γὰρ ἐς φόνον ἤδη.
δέξεται νύμφα χρυσέων ἀναδεσμῶν
δέξεται δύστανος ἄταν·

980 ξανθᾶ δ' ἀμφὶ κόμα θήσει τὸν Ἴαιδα
κόσμον αὐτὰ χεροῖν λαβοῦσα.

ἀντιστροφή α'.

πέισι χάρις ἀμβρόσιός τ' αὐγὰ πέπλον
χρυσότευκτόν τε στέφανον περιθέσθαι·
985 νερτέροις δ' ἤδη πάρα νυμφοκομήσει.
τοῖον εἰς ἔρκος πεσεῖται
καὶ μοῖραν θανάτου δύστανος· ἄταν δ'
οὐχ ὑπερφεύζεται ∪ ∪ ∪

στροφή β'.

990 σὺ δ', ὦ τάλαν, ὦ κακόννυμφε κηδεμὼν τυράννων,

976-989. στρ. and ἀντ. α'. Dac-
tylo-epitritic.

—: ∪ ∪ | ∪ ∪ | — — | ∪ ∪ | — ∆
∪ ∪ | — — | — ∪ ∪ | — ∪ ∪ | — —
∪ ∪ | — — | — ∪ ∪ | — ∪ ∪ | — —
∪ ∪ | — — | ∪ ∪ | — — | — ∆
— — | — ∪ ∪ | — — | ∪ ∪ | — —
∪ ∪ | — — | ∪ ∪ | — — | — ∪ ∪

978 f. Note force of the anaphora,
δέξεται . . . δέξεται. Cf. 111, also 1273
ἀκούεις βοᾶν, ἀκούεις τέκνων. — ἀνα-
δεσμῶν ἄταν: the bane of the head-
bands = the baneful headbands.

985. νυμφοκομήσει: namely, as
bride of Hades.

989. ὑπερφεύζεται: as out of a
snare in which the feet are entangled.
Three syllables (∪ ∪ ∪) are lacking
after this word.

990-1001, στρ. and ἀντ. β'. Loga-
oedic.

∪: ∪ ∪ | ∪ ∪ | — ∪ | — ∪ | — ∪
| >
— ∪ | — ∪ | — — | — ∆
∪: ∪ ∪ | ∪ ∪ | — ∪ | — ∆
∪: ∪ ∪ | ∪ ∪ | — ∆
>: — ∪ | — — | — ∪ | — ∪ | —
| — ∆

992 f. παισὶν . . . βιοτῇ: two da-
tives, of the whole and part, instead of
παίδων βιοτῇ. Cf. Hipp. 1274:

θέλγει δ' Ἔρως, ᾧ μαινομένα κρᾶδιᾱ
παντὸς ἐφορμάσῃ

χρυσοφαῆς.

Eros charms every man on whose mad
heart he rushes—the golden-gleaming,
winged god.

παισὶν οὐ κατειδῶς
ὄλεθρον βιοτᾷ προσάγεις ἀλόχῳ
τε σᾷ στυγερὸν θάνατον.

995 δύστανε, μοίρας ὅσον παροίχῃ.

ἀντιστροφὴ β'.

μεταστένομαι δὲ σὸν ἄλγος, ὦ τάλαινα παίδων
μάτερ, ἃ φονεύσεις

1000 τέκνα νυμφιδίων ἔνεκεν λεχέων,
ἃ σοι προλιπὼν ἀνόμῳς
ἄλλα ξυνοικεῖ πόσις συνεύῳ.

ΠΑΙΔΑΓΩΓΟΣ.

Δέσποιν', ἀφείνται παῖδες οἷδε σοι φυγῆς,
καὶ δῶρα νύμφῃ βασιλὶς ἀσμένῃ χεροῖν
ἐδέξατ'. εἰρήνῃ δὲ τάκειθεν τέκνοις.
ἔα.

1005 τί συγχυθεῖς' ἔστηκας ἡνίκ' εὐτυχεῖς;

995. **μοίρας παροίχῃ**: *are at fault respecting your lot*, fail to realize what awaits you; *lit. have strayed beyond it*. (Not, 'how art thou fallen from thy high estate.')

996. **μεταστένομαι**: *I pass to bewailing, I bewail in turn* (after having bewailed something else). Scholiast: *μεθισταμαι δὲ καὶ ἐπὶ τὸ σὸν ἄλγος*. So *μετακλαίωμαι*, *Hec.* 213 *τὸν ἐμὸν δὲ βλον . . . οὐ μετακλαίωμαι*.

1001. **σοί**: *dat. of disadvantage*.

1002-1250. FIFTH EPISODE.

1002-1080. First Scene. Iambic trimeter. The paedagogus, who has accompanied the boys to the palace, here returns with them, and addresses his mistress in breathless eagerness to

tell the good tidings. Medea, assured of the success of her plans, and now brought face to face with her dreadful task, stands motionless with horror, and seems not to hear him.

1002 ff. **ἀφείνται**: the passive after the analogy of the active *ἀφιέναι τινα φυγῆς*. Creon's consent had not yet been obtained (1156 ff.), but as the bride has promised to intercede, the servant thinks the matter certain. — **χεροῖν ἐδέξατ'**: as Medea (973) had expressly charged she should. — **τάκειθεν**: *so far as matters in that quarter are concerned*. — **ἔα**: an exclamation of astonishment that Medea, instead of rejoicing, seems overcome with grief.

τί σὴν ἔτρεψας ἔμπαλιν παρηίδα
 κούκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχῃ λόγον ;

ΜΗΔΕΙΑ.

αἰαῖ.

ΠΑΙΔΑΓΩΓΟΣ.

τάδ' οὐ ξυνῶδὰ τοῖσιν ἐξηγγεμένοις.

ΜΗΔΕΙΑ.

αἰαῖ μάλ' αὔθις.

ΠΑΙΔΑΓΩΓΟΣ.

1010 οὐκ οἶδα, δόξης δ' ἐσφάλην εὐαγγέλου ;
 μῶν τιν' ἀγγέλλων τύχην.

ΜΗΔΕΙΑ.

ἡγγειλας οἶ' ἡγγειλας· οὐ σὲ μέμφομαι.

ΠΑΙΔΑΓΩΓΟΣ.

τί δὴ κατηφῆς ὄμμα καὶ δακρυρροεῖς ;

ΜΗΔΕΙΑ.

πολλὴ μ' ἀνάγκη, πρέσβυ· ταῦτα γὰρ θεοὶ
 καὶ γὰρ κακῶς φρονοῦσ' ἐμηχανησάμην.

1006 f. Apparently repeated from 923 f.

1009 f. μῶν . . . οὐκ οἶδα: *do I, without knowing it, announce some mischance?* τύχη in a bad sense. — δόξα εὐάγγελος: *is the credit of bringing good tidings*; see on 557.

1011. ἡγγειλας οἶ' ἡγγειλας: *cf.* 889.

1013 ff. πολλή μ' ἀνάγκη: *sc. δακρυρροεῖν*. — ταῦτα γάρ, κτλ.: the idea is: 'my own perverseness, under influence of the gods, has brought this about.' She is thinking of the sending of the fatal gifts, but the old man understands her impending banishment, and answers accordingly with words of encouragement.

ΠΑΙΔΑΓΩΓΟΣ.

1015 θάρσει· κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι.

ΜΗΔΕΙΑ.

ἄλλους κατάξω πρόσθεν ἢ τάλαιν' ἐγώ.

ΠΑΙΔΑΓΩΓΟΣ.

οὔτοι μόνη σὺ σῶν ἀπεζύγης τέκνων.
κούφως φέρειν χρὴ θνητὸν ὄντα συμφοράς.

ΜΗΔΕΙΑ.

δράσω τάδ'. ἀλλὰ βαῖνε δωμάτων ἔσω
1020 καὶ παισὶ πόρσυν' οἷα χρὴ καθ' ἡμέραν.
ὦ τέκνα τέκνα, σφῶν μὲν ἔστι δὴ πόλις
καὶ δῶμ', ἐν ᾧ λιπόντες ἀθλίαν ἐμὲ
οἰκήσεται αἰεὶ μητρὸς ἐστερημένοι·
ἐγὼ δ' ἐς ἄλλην γαῖαν εἶμι δὴ φυγάς,
1025 πρὶν σφῶν ὄνασθαι κάπιδεῖν εὐδαίμονας,
πρὶν λέκτρα καὶ γυναῖκα καὶ γαμηλίους

1015 f. **κάτει**: shalt return from banishment. — **πρὸς τέκνων**: through thy children. — **κατάξω**: in double sense; shall restore from banishment, and shall bring down to Hades.

1017 f. The paedagogus, not understanding Medea's real meaning, tries to console her with two familiar commonplaces. With the first, cf. Cic. *Tusc.* iii. 33. 79 ne illa quidem firmissima consolatio est, quamquam et usitata est et saepe prodest: non tibi hoc soli. So *Hipp.* 834:

οὐ σοὶ τάδ', ὦναξ, ἦλθε δὴ μόνῃ κακά.

With the second, cf. *Frg.* 1075:

θνητὸς γὰρ ὦν καὶ θνητὰ πείσεσθαι
δόκει.

1020. The attendant enters the house; the children remain. In the remarkable scene which follows, Medea is swayed now this way, now that, by conflicting emotions.

1021 ff. **πόλις** and **δῶμα**: covertly allude to the lower world; so *οἰκήσεται αἰεὶ* with significance.

1026 f. **λέκτρα**: not pleonastic, but = *match, marriage*. — **λαμπάδας**: to carry torches at the bridal festivities was the special duty of the mothers of the bride and groom.

- εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν.
 ὦ δυστάλαινα τῆς ἐμῆς αὐθαδίας.
 ἄλλως ἄρ' ὑμᾶς, ὦ τέκν', ἐξεθρεψάμην,
 1030 ἄλλως δ' ἐμόχθουν καὶ κατεξάνθην πόνοις,
 στερρὰς ἐνεγκοῦς' ἐν τόκοις ἀλγηδόνας.
 ἦ μὴν ποθ' ἦ δύστηνος εἶχον ἐλπίδας
 πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμέ
 καὶ κατθανοῦσαν χερσὶν εὖ περιστελεῖν,
 1035 ζηλωτὸν ἀνθρώποισι· νῦν δ' ὅλωλε δὴ
 γλυκεῖα φροντίς. σφῶν γὰρ ἔστερημένη
 λυπρὸν διάξω βίοτον ἀλγεινόν τ' ἐμοί.
 ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις
 ὄψεσθ', ἐς ἄλλο· σχῆμ' ἀποστάντες βίου.
 1040 φεῦ φεῦ· τί προσδέρκεσθέ μ' ὄμμασιν, τέκνα;
 τί προσγελᾶτε τὸν πανύστατον γέλων;
 αἰαῖ· τί δράσω; καρδία γὰρ οἴχεται,
 γυναιῖκες, ὄμμα φαῖδρὸν ὡς εἶδον τέκνων.
 οὐκ ἂν δυναίμην· χαιρέτω βουλευμάτα
 1045 τὰ πρόσθεν· ἄξω παῖδας ἐκ γαίας ἐμούς.
 τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
 λυποῦσαν αὐτὴν δις τόσα κτᾶσθαι κακά;
 οὐ δῆτ' ἔγωγε· χαιρέτω βουλευμάτα.
 καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν

1029. ἄλλως: *to no purpose*.

1032 ff. Cf. *Alc.* 663 f.:

(παῖδες)

οἱ γηροβοσκήσουσι καὶ θανόντα σε
 περιστελοῦσι καὶ προθήσονται νεκρὸν.

1035. ζηλωτὸν: neuter, referring
 to the infinitive clause.

1039. ἄλλο σχῆμα βίου: ambigu-
 ous: the boys understand the splendid

life in the palace; she means the life
 below.

1046 f. τούτων: with emphasis;
 'by harming *them*,' not the guilty man
 himself. — δις τόσα: twice as great as
 I inflict on him.

1049. τί πάσχω: as in 879. — γέλω-
 τα: forgiveness of a wrong the Greeks
 considered no virtue, but a weak-
 ness.

- 1050 ἔχθρους μεθείσα τοὺς ἐμοὺς ἀζημίους;
 τολμητέον τάδ'. ἀλλὰ τῆς ἐμῆς κάκης,
 τὸ καὶ προέσθαι μαλθακοὺς λόγους φρενός.
 χωρεῖτε παῖδες εἰς δόμους· ὄτῳ δὲ μὴ
 θέμις παρῆναι τοῖς ἐμοῖσι θύμασιν,
 1055 αὐτῷ μελήσει· χεῖρα δ' οὐ διαφθερῶ.
 ᾄ ᾄ.

μὴ δῆτα, θυμέ, μὴ ποτ' ἐργάσῃ τάδε·
 ἔασον αὐτούς, ὦ τάλαν, φεῖσαι τέκνων·
 ἐκεῖ μεθ' ἡμῶν ζῶντες εὐφρανοῦσί σε.
 μὰ τοὺς παρ' Ἀιδῇ νερτέρους ἀλάστορας,

1051. τῆς ἐμῆς κάκης, κτλ.: gen. of exclamation, followed by the inf. expressing astonishment; GMT. 787. *Shame on my cowardice! To think that I should even have let slip soft words from my heart.*

1054 f. **θύμασιν**: she speaks of the murder as of a sacrifice, and says: 'let him whose conscience forbids his presence, stay away.' The language is that of one warning the unholy away from a sacred act, and serves here as an injunction to the chorus not to interfere with Medea's resolution. This explains the inactivity of the chorus later when the terrified cries of the children are heard (1271 ff.). — **αὐτῷ μελήσει**: sc. μὴ παρῆναι. — **χεῖρα δ' οὐ διαφθερῶ**: *manum non corrumpam misericordia*. Pflugk. The idea is, *enfeeble, destroy the force of*; so Aesch. Ag. 932:

γνώμην μὲν ἴσθι μὴ διαφθεροῦντ' ἐμέ.

Be sure I shall not allow my resolve to falter.

1056. **θυμέ**: Medea addresses her

passion as if it were another person. She falters again for an instant, but with a sudden revulsion of feeling bursts forth: 'μὰ τοὺς,' κτλ. Cf. Fig. 2 of Neophron's *Medea*:

εἶεν· τί δράσεις, θυμέ; βούλευσαι καλῶς
 πρὶν ἢ ἑξαμαρτεῖν καὶ τὰ προσφιλέστατα
 ἔχθιστα θέσθαι. ποῖ ποτ' ἐξῆξας, τάλας;
 κάτισχε λῆμα καὶ σθένος θεοστυγές.
 καὶ πρὸς τί ταῦτα δύρομαι, ψυχὴν ἐμὴν
 ὀρώσ' ἔρημον καὶ παρημελημένην
 πρὸς ὧν ἐχρῆν ἦκιστα; μαλθακοὶ δὲ δὴ
 τοιαῦτα γιγνόμεσθα πάσχοντες κακά;
 οὐ μὴ προδώσεις, θυμέ, σαυτὸν ἐν κακοῖς.
 οἴμοι, δέδοκται· παῖδες, ἐκτὸς ὁμμάτων
 ἀπέλθετ'· ἦδη γάρ με φοινία μέγαν
 δέδουκε λύσσα θυμόν. ὦ χέρες χέρες,
 πρὸς οἷον ἔργον ἐξοπλιζόμεσθα· φεῦ,
 τάλαίνα τόλμης, ἣ πολλὸν πόνον βραχεῖ
 διαφθεροῦσα τὸν ἐμὸν ἐρχομαι χρονῶ.

1058. **ἐκεῖ**: in Athens.

1059. With these words Medea's frenzy culminates; hereafter her mood is one of calm and unflinching resolution.

- 1060 οὔτοι ποτ' ἔσται τοῦθ' ὅπως ἐχθροῖς ἐγὼ
παῖδας παρήσω τοὺς ἐμοὺς καθυβρίσαι.
πάντως σφ' ἀνάγκη καθθανεῖν· ἐπεὶ δὲ χρή,
ἡμεῖς κτενοῦμεν οἵπερ ἐξεφύσαμεν.
πάντως πέπρακται ταῦτα κοῦκ ἐκφεύζεται.
- 1065 καὶ δὴ 'πὶ κρατὶ στέφανος, ἐν πέπλοισί τε
νύμφη τύραννος ὄλλυται, σάφ' οἶδ' ἐγώ.
ἀλλ' εἰμι γὰρ δὴ τλημονεστάτην ὁδόν,
καὶ τούσδε πέμψω τλημονεστέραν ἔτι,
παῖδας προσειπεῖν βούλομαι. δότ', ὦ τέκνα,
- 1070 δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα.
ὦ φιλτάτη χεὶρ, φίλτατον δέ μοι κára
καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων.
εὐδαιμονοῖτον, ἀλλ' ἐκεῖ· τὰ δ' ἐνθάδε
πατὴρ ἀφείλετ'. ὦ γλυκεῖα προσβολή,
- 1075 ὦ μαλθακὸς χρῶς πνεῦμά θ' ἥδιστον τέκνων.
χωρεῖτε χωρεῖτ'· οὐκέτ' εἰμὶ προσβλέπειν
οἷα τ' ἐς ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.
καὶ μανθάνω μὲν οἷα τολμήσω κακά·
θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,

1061 ff. **παρήσω**: she persuades herself, in spite of 1045 and 1058, that it is too late to save the boys by flight. — 1062, 1063, found also 1240, 1241.

1064. **πέπρακται**: GMT. 51.

1069. **προσειπεῖν**: this word means either to greet at meeting (895) or to bid farewell at parting; here the latter. The children are yet on the stage; Medea must have detained them at 1053.

1070 f. Ennius (Frg. 13):

sálvete optima córpora,
cétte manus vestrás measque accípíte.

1073. ἐκεῖ . . . ἐνθάδε: both with a double meaning.

1074. **προσβολή**: embrace. Scholiast: ἐν δὲ τῷ περιπτύσσεσθαι καὶ καταφιλεῖν ταῦτα λέγει. Cf. *Suppl.* 1139 φίλαι προσβολαὶ προσώπων.

1076. **χωρεῖτε**, κτλ.: with these words Medea sends the children into the house.

1079. **βουλευμάτων**: better judgment. This sentiment Euripides has repeated several times, as *Frg.* 841:

αἰαῖ, τόδ' ἤδη θεῖον ἀνθρώποις κακόν,
ὅταν τις εἰδῇ τὰγαθόν, χρήται δὲ μή.

1080 ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς.

ΧΟΡΟΣ.

πολλάκις ἤδη διὰ λεπτοτέρων
μύθων ἔμολον καὶ πρὸς ἀμίλλας
ἦλθον μείζους ἢ χρὴ γενεὰν
θῆλυν ἐρευνᾶν.

1085 ἀλλὰ γὰρ ἔστιν μοῦσα καὶ ἡμῖν,
ἣ προσομιλεῖ σοφίας ἔνεκεν.
πάσαισι μὲν οὗ· παῦρον δὲ γένος
—μίαν ἐν πολλαῖς εὗροις ἂν ἴσως—
οὐκ ἀπόμουσον τὸ γυναικῶν.

1090 καὶ φημι βροτῶν οὔτινές εἰσιν
πάμπαν ἄπειροι μῆδ' ἐφύτευσαν

Cf. the well-known words of Ovid's *Medea* (*Met.* 7, 20): *video meliora proboque, deteriora sequor.*

1081–1115. Four anapaestic systems. The children have entered the house, but Medea remains anxiously looking for further news. Meanwhile the coryphaeus recites the following verses. She prepares the way for the sentiments about children she expresses below (1090), by saying that she, in spite of her sex, has participated in philosophical speculations, since some women, though few, have intellectual culture (*μοῦσα*). *Cf.* the reflections 119 ff. — διὰ λεπτοτέρων μύθων ἔμολον: *have engaged in subtler arguments; cf.* 872.

1087 ff. παῦρον γένος: *a small class; supply* ἔστιν. — τὸ γυναικῶν: *is added somewhat freely at the end; that is, of womankind, referring to* γένος.

1090 ff. ἄπειροι: namely *παιδοποιῆας*, as the next clause shows. With the sentiments here expressed, *cf.* *Frg.* 571:

ἀμηχανῶ δ' ἔγωγε κοῦκ ἔχω μαθεῖν
εἰτ' οὐν ἀμεινόν ἐστι γίγνεσθαι τέκνα
θνητοῖσιν εἰτ' ἀπαιδα καρποῦσθαι βλον.
ὄρῳ γὰρ οἷς μὲν οὐκ ἔφυσαν, ἀθλίους·
δοιοῖσι δ' εἰσίν, οὐδὲν εὐτυχεστέρους.
καὶ γὰρ κακοὶ γεγῶτες ἐχθίστη νόσος,
κὰν αὖ γένωνται σώφρονες, κακὸν μέγα,
λυποῦσι τὸν φύσαντα μὴ πάθωσί τι.

I am at loss, nor can I learn, whether it is better for mortals to have children or to enjoy a childless life. For I see some are wretched who have no offspring; but all who have, no whit more fortunate, since if the children turn out base, that is most hateful ill, and if they grow up wise and good, still misfortune great — they grieve their parent with the fear that they may suffer harm.

- παῖδας, προφέρειν εἰς εὐτυχίαν
 τῶν γειναμένων.
 οἱ μὲν ἄτεκνοι δι' ἀπειροσύνην
 1095 εἴθ' ἡδὺ βροτοῖς εἴτ' ἀνιαρὸν
 παῖδες τελέθουσ', οὐχὶ τυχόντες,
 πολλῶν μόχθων ἀπέχονται·
 οἷσι δὲ τέκνων ἔστιν ἐν οἴκοις
 γλυκερὸν βλάβστημ', ἐσορῶ μελέτη
 1100 κατατρυχομένους τὸν ἅπαντα χρόνον
 πρῶτον μὲν ὅπως θρέψωσι καλῶς,
 βίότον θ' ὁπόθεν λείψουσιν τέκνοις·
 ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλαύροις
 εἴτ' ἐπὶ χρηστοῖς
 μοχθοῦσι, τόδ' ἔστιν ἄδηλον.
 1105 ἐν δὲ τὸ πάντων λοίσθιον ἤδη
 πᾶσιν κατερῶ θνητοῖσι κακόν·
 καὶ δὴ γὰρ ἄλις βίότον θ' ἡῦρον,
 σῶμά τ' ἐς ἥβην ἥλυθε τέκνων
 χρηστοί τ' ἐγένοντ'· εἰ δὲ κυρήσαι
 1110 δαίμων οὗτος, φροῦδος ἐς Ἄϊδην
 Θάνατος προφέρων σώματα τέκνων.
 πῶς οὖν λυεῖ πρὸς τοῖς ἄλλοις

1094 ff. δι' ἀπειροσύνην εἴτε: *through inexperience as to whether*. — οὐχὶ τυχόντες: *inasmuch as they have none* (i.e. children).

1101 ff. πρῶτον μὲν . . . τε: see on 126. — ὅπως θρέψωσι: dependent on μελέτη κατατρυχομένους; GMT. 339; G. 1374, 1; H. 885 b. — ὁπόθεν λείψουσιν: is an indirect question partaking of the nature of an object clause.

1103. ἐκ: *after*.

1105. τὸ πάντων λοίσθιον κακόν: *the crowning evil of all*.

1107. καὶ δὴ: *suppose now*; cf. 386.

1109. εἰ δὲ κυρήσαι δαίμων οὗτος: *si tamen ea fortuna eveniat*. Elmsley.

1112 f. λυεῖ: = λυσιτελεῖ, as 566. — τήνδε λύπην: is the grief of losing children by death, and the sense is: 'why, for the sake of having children, should men incur such afflictions at the hands of the gods?'

τήνδ' ἔτι λύπην ἀνιαιοτάτην
παίδων ἔνεκεν

1115 θνητοῖσι θεοὺς ἐπιβάλλειν;

ΜΗΔΕΙΑ.

φίλοι, πάλαι τοι προσμένουσα τὴν τύχην
καραδοκῶ τάκειθεν οἷ προβήσεται.

καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος
στείχοντ' ὀπαδῶν· πνεῦμα δ' ἡρεθισμένον
1120 δείκνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν.

ΑΓΓΕΛΟΣ.

ὦ δεινὸν ἔργον παρανόμως τ' εἰργασμένη·
Μήδεια, φεύγε φεύγε, μήτε ναῖαν
λιποῦς' ἀπήνην μήτ' ὄχον πεδοστιβῆ.

ΜΗΔΕΙΑ.

τί δ' ἄξιόν μοι τῇσδε τυγχάνει φυγῆς;

ΑΓΓΕΛΟΣ.

1125 ὄλωλεν ἡ τύραννος ἀρτίως κόρη
Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὕπο.

ΜΗΔΕΙΑ.

κάλλιστον εἶπας μῦθον, ἐν δ' εὐεργέταις
τὸ λοιπὸν ἤδη καὶ φίλοις ἐμοῖς ἔσθ.

1116-1230. Second Scene. Medea and the messenger. Iambic trimeter.

1117. **τάκειθεν**: for τὰ ἐκεῖ, from the influence of *καραδοκῶ*.

1121. The messenger enters and reports the awful fate of the princess and Creon.

1123. **λιποῦσα**: that is, 'not leaving unused,' taking the first means of conveyance that offers. — **ναῖαν ἀπήνην**: a circumlocution for *ship*; so *Iph. Taur.* 410 *νάϊον δχημα*. — **πεδοστιβῆ**: in contrast to *ναῖαν*; 'no means of flight by sea or land.'

ΑΓΓΕΛΟΣ.

- τί φῆς: φρονεῖς μὲν ὀρθὰ κοῦ μαΐνῃ, γύναι,
 1130 ἥτις τυράννων ἐστίαν ἡκισμένην
 χαίρεις κλύουσα κοῦ φοβῇ τὰ τοιάδε;

ΜΗΔΕΙΑ.

- ἔχω τι καὶ γὰρ τοῖς γε σοῖς ἐναντίον
 λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
 λέξον δ' ὅπως ὤλοντο· δις τόσον γὰρ ἂν
 1135 τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως.

ΑΓΓΕΛΟΣ.

- ἐπεὶ τέκνων σὼν ἦλθε δίπτυχος γονῇ
 σὺν πατρὶ καὶ παρῆλθε νυμφικούς δόμους,
 ἦσθημεν οἷπερ σοῖς ἐκάμνομεν κακοῖς
 δμῶες· δι' οἴκων δ' εὐθὺς ἦν πολὺς λόγος
 1140 σέ καὶ πόσιν σὸν νεῖκος ἐσπείσθαι τὸ πρῖν.
 κυνεῖ δ' ὁ μὲν τις χεῖρ', ὁ δὲ ξανθὸν κᾶρα
 παίδων· ἐγὼ δὲ καὶ τὸς ἡδονῆς ὑπο
 στέγας γυναικῶν σὺν τέκνοις ἅμ' ἐσπόμεν.
 δέσποινα δ' ἦν νῦν ἀντὶ σοῦ θαυμάζομεν,
 1145 πρὶν μὲν τέκνων σὼν εἰσιδεῖν ξυνωρίδα,
 πρόθυμον εἶχ' ὀφθαλμὸν εἰς Ἰάσονα·
 ἔπειτα μέντοι προκυάλυπατ' ὄμματα,
 λευκὴν τ' ἀπέστρεψ' ἔμπαλιν παρηίδα,

1129. **μὲν**: without a corresponding δέ, as in 676. — **φρονεῖς ὀρθά**: are you in your right mind?

1133. **μὴ σπέρχου**: do not be excited. — **φίλος**: nom. for voc.

1140. **ἐσπείσθαι**: = σπονδαῖς διαλελυκέναι.

1141. **ὁ μὲν τις**: τις shows that

ὁ μὲν does not refer to any particular person.

1143. **στέγας γυναικῶν** (acc. of place whither): the γυναικωνίτις or women's apartment. It was unusual for a man to enter this, but the joy of the moment excused this infraction.

1144. **θαυμάζομεν**: look up to.

- παίδων μυσσυχθείς· εἰσόδους· πόσις δὲ σὸς
 1150 ὀργὰς ἀφῆρει καὶ χόλον νεάνιδος
 λέγων τάδ'· οὐ μὴ δυσμενῆς ἔσῃ φίλοις,
 παύσῃ δὲ θυμοῦ καὶ πάλιν στρέψεις κára,
 φίλους νομίζουσ' οὔσπερ ἂν πόσις σέθεν,
 δέξῃ δὲ δῶρα καὶ παραιτήσῃ πατρός
 1155 φυγὰς ἀφεῖναι παισὶ τοῖσδ' ἐμὴν χάριν ;
 ἢ δ' ὥς ἐσεῖδε κόσμον, οὐκ ἠνέσχετο,
 ἀλλ' ἦνεσ' ἀνδρὶ πάντα· καὶ πρὶν ἐκ δόμων
 μακρὰν ἀπείναι πατέρα καὶ παῖδας σέθεν,
 λαβοῦσα πέπλους ποικίλους ἡμπίσχετο
 1160 χρυσοῦν τε θείσα στέφανον ἄμφι βοστρύχοις
 λαμπρῶ κατόπτρῳ σχηματίζεται κόμην,
 ἄψυχον εἰκὼ προσγελῶσα σώματος.
 κᾶπειτ' ἀναστᾶσ' ἐκ θρόνων διέρχεται
 στέγας, ἀβρὸν βαίνουσα παλλεύκῳ ποδί,
 1165 δώροις ὑπερχαίρουσα, πολλὰ πολλάκις
 τένοντ' ἐς ὀρθὸν ὄμμασι σκοπομένη.
 τοῦνθένδε μέντοι δεινὸν ἦν θέαμ' ἰδεῖν·
 χροῖαν γὰρ ἀλλάξασα λεχρία πάλιν

1150 ff. ὀργὰς ἀφῆρει: impf. of attempted action, as 456. — οὐ μὴ δυσμενῆς ἔσῃ . . . παύσῃ δέ . . . καὶ στρέψεις, κτλ.: *be not wrathful . . . but cease . . . and turn, etc.*; GMT. 298.

1153. οὔσπερ ἂν: *sc. νομίζῃ*.

1154 f. παραιτήσῃ πατρός: *cf. αἰτεῖσθαι πατρός*, 942. — φυγὰς ἀφεῖναι: *cf. this construction with that in 1002.* — ἐμὴν χάριν: *adverbial, for my sake.*

1158. ἀπείναι: the boys returning home with their attendant, Jason going elsewhere.

1162. εἰκὼ: collateral form of εἰκῶν.

1165 ff. πολλὰ πολλάκις: *often and*

again. — τένοντ' ἐς ὀρθόν: this gives the direction of her look, *looking toward her advanced foot* (to see the effect and beauty of the robe). The meaning of ὀρθός in this connection is clear from Aesch. *Eum.* 294:

τίθησιν ὀρθὸν ἢ κατηρεφῇ πόδα,

where ὀρθός is contrasted with κατηρεφής, which means not 'seated,' as L. and S. say, but standing quietly with both feet together so that they are covered by the robe, while ὀρθός is used of stepping forward.

1167. τοῦνθένδε: *deinde*. Cf. 792.

- χωρεῖ τρέμουσα κῶλα καὶ μόλις φθάνει
 1170 θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν.
 καὶ τις γεραιὰ προσπόλων δόξασά που
 ἦ Πανὸς ὄργας ἦ τινὸς θεῶν μολεῖν
 ἀνωλόλυξε, πρὶν γ' ὄρᾳ διὰ στόμα
 χωροῦντα λευκὸν ἀφρόν, ὁμμάτων δ' ἀπὸ
 1175 κόρας στρέφουσιν, αἰμά τ' οὐκ ἐνδὸν χροῦ.
 εἶπ' ἀντίμολπον ἦκεν ὀλολυγῆς μέγαν
 κωκυτόν. εὐθὺς δ' ἦ μὲν εἰς πατρὸς δόμους
 ὤρμησεν, ἦ δὲ πρὸς τὸν ἀρτίως πόσιν
 φράσουσα νύμφης συμφοράς· ἅπαντα δὲ
 1180 στέγη πυκνοῖσιν ἐκτύπει δρομήμασιν.
 ἥδη δ' ἀνέλκων κῶλον ἐκπλέθρου δρόμου

1169 f. **φθάνει**: with a partic. as usual, but followed by *μὴ πεσεῖν* (instead of the more regular *πρὶν πεσεῖν*), since it implies *prevention*, a negative idea; GMT. 815. *Scarcely did she throw herself . . . in time to avoid falling, etc.*

1172. **Πανὸς ὄργας**: such a sudden and unaccountable feeling of terror as sometimes comes over one in deep forests and lonely mountain glades the Greeks believed to be sent by Pan, and thence any apparently causeless fright or *panic* (*πανικὸν δέϊμα*), even in battle, as well as sudden madness and epileptic fits, were thought to come from him. A like crazing influence over the mind was ascribed to other deities, Dionysus, Hecate, Cybele. In such cases it was proper that the divine presence be recognized by an *ὀλολυγή* or *prayerful ejaculation*, a peculiar cry of the women, expressive of religious fervor and joy, and used on divers sacred occasions. Cf. Hesych.

ὀλολυγή. φωνὴ γυναικῶν ἣν ποιοῦνται ἐν τοῖς ἱεροῖς εὐχόμεναι.

1173 f. **πρὶν γε**: till at length; GMT. 633. — **ὁμμάτων ἀπὸ κόρας στρέφουσιν**: i.e. ἀποστρέφουσιν κόρας ὁμμάτων. Tmesis.

1176. **ἀντίμολπον**: in a different strain from; governs *ὀλολυγῆς*. Cf. *Alc.* 922 ὑμεναίων γόος ἀντίπαλος.

1181 ff. **ἥδη . . . ἤπτετο**: shows how short a time it was that the princess lay in her swoon. *Already a swift runner, at a quick pace* (*ἀνέλκων κῶλον*), would have been reaching the goal of a course six plethra long (that is, would have run a stadium), when she, etc. The passage is corrupt, and the scholia show that it proved difficult to the ancient commentators. The interpretation here adopted is that given in the third scholium, according to which *ταχύς βαδιστής* is equivalent to *δρομεύς*: *δσση γὰρ δύναται ῥοπήν καιροῦ ἔχειν ταχύς δρομεύς ἀπὸ*

- ταχὺς βαδιστῆς τερμόνων ἂν ᾗπτετο·
 ἢ δ' ἐξ ἀναύδου καὶ μύσαντος ὄμματος
 δεινὸν στενάξας ἢ τάλαιν' ἡγείρετο·
 1185 διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο.
 χρυσοῦς μὲν ἄμφι κρατὶ κείμενος πλόκος
 θαυμαστὸν ἱεὶ νᾶμα παμφάγου πυρός·
 πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,
 λευκὴν ἔδαπτον σάρκα τῆς δυσδαίμονος.
 1190 φεύγει δ' ἀναστᾶς ἐκ θρόνων πυρουμένη,
 σείουσα χαίτην κρᾶτά τ' ἄλλοτ' ἄλλοσε,
 ῥῖψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
 σύνδεσμα χρυσὸς εἶχε, πῦρ δ', ἐπεὶ κόμην
 ἔσεισε, μᾶλλον δις τόσως τ' ἐλάμπετο.
 1195 πίτνει δ' ἐς οὐδας συμφορᾷ νικωμένη,
 πλὴν τῷ τεκόντι κάρτα δυσμαθῆς ἰδεῖν·
 οὐτ' ὀμμάτων γὰρ δῆλος ἦν κατάστασις
 οὐτ' εὐφυνὲς πρόσωπον, αἶμα δ' ἐξ ἄκρου
 ἔσταζε κρατὸς συμπεφυρμένον πυρί,
 1200 σάρκες δ' ἀπ' ὀστέων ὥστε πεύκινον δάκρυ
 γναθμοῖς ἀδήλοις φαρμάκων ἀπέρρεον,
 δεινὸν θέαμα· πᾶσι δ' ἦν φόβος θιγεῖν

βαλβίδος ἀφεθεῖς μέχρι καμπτήρος, τοσοῦτον καὶ αὕτη ἀναυδος ἦν.

1183. **ἐξ**: as in the expressions ἐξ εἰρήνης πολεμεῖν, ἐκ δακρύων γελᾶν, etc. Translate, *from this condition of*, or *after remaining with*. — **ἀναύδου**: with ὄμματος by a kind of zeugma. Cf. τυφλὴν χέρα, *Phoen.* 1699:

πρόσθε τυφλὴν χέρ' ἐπὶ πρόσωπα δυσ-
 τυχή.

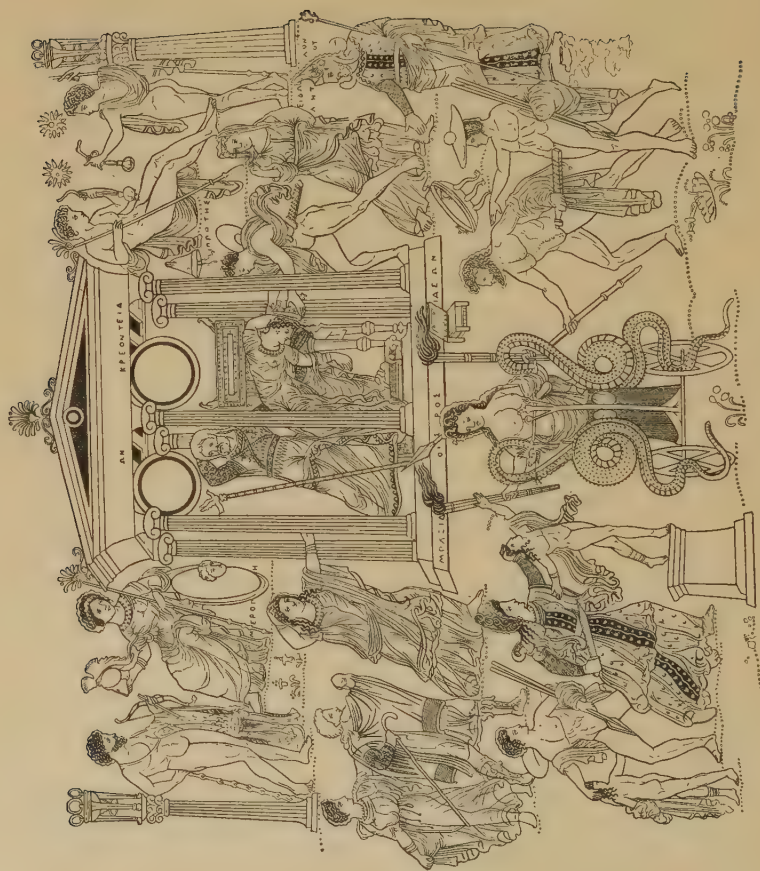
1193. By σύνδεσμα are meant clasps by which the headdress was fastened

on, and 'the gold held the clasps' means simply that the golden clasps would not give way.

1196 f. **κάρτα δυσμαθῆς ἰδεῖν**: very hard to recognize at sight. — **δῆλος**: feminine; cf. 61. — **κατάστασις**: expression; strictly, settled condition.

1200 f. **πεύκινον δάκρυ**: πῖσσα. Hesych. — **γναθοῖς ἀδήλοις**: cf. Aesch. *Prom. B.* 368:

ποταμοὶ πυρὸς δάπτοντες ἀγρίαις γνα-
 θοῖς.



MEDEA'S REVENGE (pp. xxxiv ff.)

- νεκροῦ· τύχην γὰρ εἶχομεν διδάσκαλον.
 πατὴρ δ' ὁ τλήμων συμφορᾶς ἀγνωσία
 1205 ἄφνω προσελθὼν δῶμα προσπίτνει νεκρῷ·
 ὤμωξε δ' εὐθύς, καὶ περιπτύξας δέμας
 κυνέϊ προσανδῶν τοιάδ'· ὦ δύστηνε παῖ,
 τίς σ' ὦδ' ἀτίμως δαιμόνων ἀπώλεσε;
 τίς τὸν γέροντα τύμβον ὀρφανὸν σέθεν
 1210 τίθησιν; οἷμοι, συνθάνοίμ' σοι, τέκνον.
 ἐπεὶ δὲ θρήνων καὶ γόνων ἐπαύσατο,
 χρήζων γεραιὸν ἐξαναστήσαι δέμας
 προσείχεθ' ὥστε κισσὸς ἔρνεσιν δάφνης
 λεπτοῖσι πέπλοις, δεινὰ δ' ἦν παλαίσματα·
 1215 ὁ μὲν γὰρ ἤθελ' ἐξαναστήσαι γόνυ,
 ἢ δ' ἀντελάζυτ'· εἰ δὲ πρὸς βίαν ἄγοι,
 σάρκας γεραιᾶς ἐσπάρασσ' ἀπ' ὀστέων.
 χρόνῳ δ' ἀπέστη καὶ μεθῆχ' ὁ δύσμορος
 ψυχὴν· κακοῦ γὰρ οὐκέτ' ἦν ὑπέρτερος.
 1220 κεῖνται δὲ νεκροὶ παῖς τε καὶ γέρων πατήρ
 πέλας, ποθεινὴ δακρύοισι συμφορά.
 καί μοι τὸ μὲν σὸν ἐκποδὼν ἔστω λόγου·
 γνώση γὰρ αὐτὴ ζημίας ἀποστροφὴν.
 τὰ θνητὰ δ' οὐ νῦν πρῶτον ἡγοῦμαι σκιάν,

1203. *τύχην* . . . *διδάσκαλον*: i.e. we learned caution from the recent calamity. *τύχη* in the same sense as 1009.

1209. *γέροντα*: is used adjectively. *γέρων τύμβος*, of an old man ripe for the grave, occurs again, *Heracl.* 166.

1216. *ἢ δ' ἀντελάζυτο*: of course only in appearance, by the adhesion of the robes; it does not imply, as the Scholiast thought, that she was still alive. — *πρὸς βίαν ἄγοι*: *struggled violently*.

1218. *ἀπέστη*: *desisted*.

1221. *ποθεινὴ δακρύοισι*: a misfortune *desired by tears* is boldly put for one which calls for, or excites a desire for tears.

1222. The sense is: 'your situation I will not speak of.'

1224 ff. The messenger closes with some rather gloomy reflections: there is, he thinks, no such thing as true happiness among men; philosophers, who pretend to have found the key to

- 1225 οὐδ' ἂν τρέσας εἵποιμι τοὺς σοφοὺς βροτῶν
δοκοῦντας εἶναι καὶ μεριμνητὰς λόγων
τούτους μεγίστην ζημίαν ὀφλισκάνειν·
θνητῶν γὰρ οὐδεὶς ἐστὶν εὐδαίμων ἀνὴρ·
ὄλβου δ' ἐπιρρυέντος εὐτυχέστερος
- 1230 ἄλλου γένοιτ' ἂν ἄλλος, εὐδαίμων δ' ἂν οὔ.

ΧΟΡΟΣ.

- ἔοιχ' ὁ δαίμων πολλὰ τῇδ' ἐν ἡμέρᾳ
κακὰ ξυνάπτειν ἐνδίκως Ἰάσονι.
ὦ τλήμον, ὥς σου συμφορὰς οἰκτίρομεν,
κόρη Κρέοντος, ἥτις εἰς Ἄιδου πύλας
- 1235 οἴχῃ γάμων ἕκατι τῶν Ἰάσονος.

ΜΗΔΕΙΑ.

- φίλοι, δέδοκται τοῦργον ὥς τάχιστα μοι
παῖδας κτανούσῃ τῇσδ' ἀφορμᾶσθαι χθονὸς
καὶ μὴ σχολὴν ἄγούσαν ἐκδοῦναι τέκνα
ἄλλῃ φονεῦσαι δυσμενεστέρα χερί.
- 1240 πάντως σφ' ἀνάγκη κατθανεῖν. ἐπεὶ δὲ χρή,
ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.

εὐδαιμονία, are guilty of most serious
deceit. — οὐ νῦν πρῶτον: cf. 293, 446.
— σκιάν: cf. Soph. Aj. 125:

ὁρῶ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν
εἰδῶ Ν', ὅσοι περ ζῶμεν, ἡ κοῦφῃ: σκιά ν.

1227. *ζημίαν*: they deserve punishment, he means, for misguiding the multitude.

1228 ff. He distinguishes between *εὐδαιμονία*, complete happiness unalloyed with misery, and *εὐτυχία*, mere good luck for the time being. Cf. *Tro.* 509: τῶν δ' εὐδαιμόνων μὲν δένα νομίζετ'

εὐτυχεῖν, πρὶν ἂν θάνῃ. — The messenger now departs.

1231–1250. Third Scene. The Chorus and Medea.

1236 ff. *τοῦργον*: subject of *δέδοκται* and explained by the inf. *ἀφορμᾶσθαι* and *ἐκδοῦναι* as appositives. — *κτανούσῃ* . . . *ἀγούσαν*: the nearer conforms itself to *μοι*, the latter falls back into the acc.

1240. *πάντως*: in any case. Even if she spared them, they would be killed as instrumental in causing the death of the princess and Creon.

- ἀλλ' εἴ' ὀπλίζου, καρδία. τί μέλλομεν
τὰ δεινὰ κάναγκαῖα μὴ πράσσειν κακά;
ἄγ', ὦ τάλαινα χεὶρ ἐμή, λαβὲ ξίφος,
1245 λάβ', ἔρπε πρὸς βαλβίδα λυπηρὰν βίον,
καὶ μὴ κακισθῆς μηδ' ἀναμνησθῆς τέκνων
ὡς φίλταθ', ὡς ἔτικτες· ἀλλὰ τήνδε γε
λαθοῦ βραχεῖαν ἡμέραν παίδων σέθεν,
κάππειτα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ', ὅμως
1250 φίλοι τ' ἔφυσαν, δυστυχῆς δ' ἐγὼ γυνή.

ΧΟΡΟΣ.

στροφή α'.

Ἰὼ Γᾶ τε καὶ παμφαῆς
ἀκτὶς Ἀελίου, κατίδεται ἴδετε τὰν
οὐλομένην γυναικα, πρὶν φοινίαν
τέκνοις προσβαλεῖν χέρ' αὐτοκτόνον·

1243. μὴ πράσσειν: GMT. 807; μὴ οὐ, which some editors prefer here, is more common than simple μὴ when the leading verb is negated, or, when as here, it implies a negative.

1245. βαλβίδα: the deed is to be the beginning of a long career of wretchedness, which she likens to a race. — λυπηράν: goes in thought rather with βίον; see note on καθαράν, 660.

1250. τε . . . δέ: H. 1040 b. — Medea enters the house.

1251-1292. FIFTH STASIMON. The chorus calls, as a last resort, on the gods to prevent the impending crime; on the Sun, Medea's and the children's ancestor, and the Earth, who will be polluted by the blood; and then deplores the murderous frenzy which can bring nothing but evil in its train.

1252 f. Ennius (Frg. 14):

Júppiter tuque ádeo summe Sól, qui
res omnis spicis,
quíque tuo [eum] límine mare térram
caelum cóntines,
ínspice hoc facínús priusquam fiat: pro-
hibesseis scelus.

— Ἀέλιος: has not often ἄ, but a clear case seems to be Soph. *Trach.* 835. — κατίδεται ἴδετε: as *Alc.* 400 ὑπάκουσον ἄκουσον, and elsewhere. The preposition belongs equally to both verbs. 'Look on her before she does the deed' implies 'prevent her.'

1251-1270. στρ. and ἀντ. á. Dochmii; G. 1691; H. 1125.

υ	—		—	υ	—		—	υ	—					
ζ	ω		ω	υ	—	,	υ	υ	υ		υ	υ	υ	—
ζ	υ	υ		—	υ	—	,	υ	—		—	υ	—	—
υ	—		—	υ	—	,	υ	—		—	υ	—	—	—

- 1255 σᾶς γὰρ <σπέρμα> χρυσέας γονᾶς
ἔβλασται, θεοῦ δ' αἷμα <πέδοι> πίτνειν
φόβος ὑπ' ἀνέρων.
ἀλλὰ νιν, ᾧ φάος διογενές, κάτειρ-
γε, κατάπαυσον, ἔξελ' οἴκων τάλαι-
ναν φονίαν τ' Ἐρινὺν ὑπ' ἀλαστόρων.
- 1260

ἀντιστροφή α'.

- μάταν μόχθος ἔρρει τέκνων,
ἄρα μάταν γένος φίλιον ἔτεκες, ᾧ
κυανεᾶν λιποῦσα Συμπληγάδων
πετρᾶν ἄξενωτάταν εἰσβολάν.
1265 δειλαία, τί σοι φρενῶν βαρὺς
χόλος προσπίτνει καὶ ζαμενῆς <φόνου>
φόνος ἀμείβεται;
χαλεπὰ γὰρ βροτοῖς ὁμογενῇ μιά-
σματ' ἐπὶ γαίαν αὐτοφόνταις ξυνφ-
1270 δὰ θεόθεν πίτνONT' ἐπὶ δόμοις ἄχῃ.

> _ | _ υ _ , υ _ | υ _ ᾿
υ _ | _ υ _ , > υ υ | _ υ _
υ υ υ | _ υ _
υ υ υ | _ υ _ , υ υ | _ υ _
υ υ υ | _ υ _ , υ υ υ | _ υ _

1255. σπέρμα: the two children.

1256 ff. Some word has been lost before πίτνειν; likewise in the corresponding verse of the antistrophe, 1266. — θεοῦ, κτλ.: that divine blood be shed by human hands is an awful thing, φόβος being equivalent to φοβερόν. Others interpret: there is fear that, etc.

1259 f. ἔξελ' οἴκων, κτλ.: expel from the house the demon of vengeance, whom

the Furies have made wretched and bloodthirsty. Not Medea herself, but rather her guiding genius, is meant.

1261. μόχθος τέκνων: the toil expended on the children.

1267. ἀμείβεται: comes in turn, ensues.

1268 ff. Obscure and corrupt. The most that can be made of it is: grievous to mortals is the stain of kindred blood (ὁμογενῇ μιάσμ.) abroad in the land, recoiling from the divine hand (θεόθεν πίτνοντα) as corresponding woes (ξυνφδὰ ἄχῃ) upon the house of the murderers (αὐτοφόνταις ἐπὶ δόμοις). — ξυνφδά: sc. τοῖς μιάσμασιν; commensurate with the guilt.

ΠΑΙΣ Α'.

1271 οἷμοι, τί δράσω; ποῖ φύγω μητρὸς χέρας;

ΠΑΙΣ Β'.

οὐκ οἶδ', ἀδελφὲ φίλτατ' ὀλλύμεσθα γάρ.

ΧΟΡΟΣ.

στροφή Β'.

ἀκούεις βοᾶν ἀκούεις τέκνων;

1274 ἰὼ τλᾶμον, ὦ κακοτυχὲς γύνα.

ΠΑΙΔΕΣ.

*	*	*	*	*
*	*	*	*	*

ΧΟΡΟΣ.

1275 παρέλθω δόμους; ἀρῆξαι φόνον
δοκεῖ μοι τέκνοις.

1271. The voices of the boys are heard behind the scene as they try to escape their mother. On the Greek stage murder and other shocking or marvellous acts were ordinarily not performed before the eyes of the audience, but were described by a participant or witness. Cf. Hor. *A. P.* 179 ff.:

aut agitur res in scaenis aut acta refertur.
 segnius inritant animos demissa per
 aurem
 quam quae sunt oculis subiecta fidelibus
 et quae
 ipse sibi tradit spectator; non tamen
 intus
 digna geri promes in scaenam,
 multaque tolles
 ex oculis, quae mox narret facundia
 praesens.

ne pueros coram populo Medea
 trucidet,
 aut humana palam coquat exta nefarius
 Atreus
 aut in avem Progne vertatur, Cadmus in
 anguem.

1273. ἀκούεις . . . ἀκούεις: cf. 111, 978, and 1282.

1273-1292. στρ. and ἀντ. β': dochmii, with iambic trimeters; in the strophe two verses have been lost after 1274.

1273 (1282).

υ — | υ υ —, υ — | υ υ —
 υ — | υ υ —, υ υ υ | υ υ —
 Two iambic trimeters.

1275 (1286).

υ — | υ υ —, υ — | υ υ —
 υ — | υ υ —
 Two iambic trimeters.

ΠΑΙΔΕΣ.

ναί, πρὸς θεῶν, ἀρήξαι· ἐν δέοντι γάρ·
ὡς ἐγγὺς ἦδη γ' ἐσμέν ἀρκύων ξίφους.

ΧΟΡΟΣ.

1280 τάλαιν', ὡς ἄρ' ἦσθα πέτρος ἢ σίδα-
ρος, ἅτις τέκνων ὄν ἔτεκες
ἄροτον αὐτόχειρι μοίρα κτενεῖς.

ἀντιστροφή β'.

μίαν δὴ κλύω μίαν τῶν πάρος
γυναικ' ἐν φίλοις χέρα βαλεῖν τέκνοις,
Ἵνὼ μανείσαν ἐκ θεῶν, ὅθ' ἡ Διὸς
1285 δάμαρ νιν ἐξέπεμψε δωμάτων ἄλῃ.

1279 (1290).

υ — | — υ —, υ υ υ | — υ —
υ — | — υ —, υ υ υ | υ —
υ υ υ | — υ —, υ — | — υ —

1275 f. ἀρήξαι: ἀρήγω construed like ἀμύνω, as *Tro.* 776 . . . παιδί τ' οὐ δύναίμεθ' ἀνθάναντον ἀρήξαι. — δοκεῖ μοι: *I have a mind.* But, with a timidity characteristic of the chorus, they do not venture, after all; furthermore, a motive has been given for their inaction by Medea's warning, 1053 ff.

1278 f. ἀρκύων ξίφους: a like figure, *Herc. Fur.* 729 βρόχοισι δ' ἀρκύων γενήσεται ξιφηφόροις, but he will be in the meshes and snares of the sword. — ἦσθα: GMT. 39; cf. 703.

1281. τέκνων ἄροτον: periphrasis for τέκνα. — αὐτόχειρι μοίρα: a death inflicted by thine own hands, like *Or.* 947 αὐτόχειρι σφαγῇ.

1284. Ino, daughter of Cadmus, wife of Athamas, had incurred Hera's anger by caring for the infant Dionysus, whence she and her husband were visited with madness. The commoner form of the story is that Athamas slew one of their children, Learchus, and would have slain the other, Melicertes, but that Ino fled from him and leaped into the sea with the infant in her arms. But Euripides has here followed another account, not elsewhere found, which makes Ino kill both children in her frenzy, and then throw herself into the sea in despair. The gods took pity on Ino and she became a sea-goddess under the name of Leucothea; *Odys.* 5, 333–335:

τὸν δὲ ἔδεν Κάδμου θυγάτηρ, καλλισφυρος
Ἵνῶ,

Λευκοθέη, ἣ πρὶν μὲν ἔην βροτὸς αὐδ' ἡ-
εσσα,

νῦν δ' ἀλδς ἐν πελάγεσσι θεῶν ἔξ
ἔμμορε τιμῆς.

- πίτνει δ' ἅ τάλαιν' ἐς ἄλμαν φόνῳ
 τέκνων δυσσεβεί,
 ἀκτῆς ὑπερτείνασα ποντίας πόδα,
 δυοῖν τε παίδοιν συνθανοῦς' ἀπόλλυται.
 1290 τί δῆτ' οὖν γένοιτ' ἂν ἐτι δεινόν; ὦ
 γυναικῶν λέχος πολύπονον,
 ὅσα βροτοῖς ἔρεξας ἤδη κακά.

ΙΑΣΩΝ.

- Γυναῖκες, αἱ τῇσδ' ἐγγὺς ἔστατε στέγης,
 ἄρ' ἐν δόμοισιν ἢ τὰ δειν' εἰργασμένη
 1295 Μῆδεια τοῖσδ' ἔτ', ἣ μεθέστηκεν φυγῇ;
 δεῖ γάρ νιν ἥτοι γῆς σφε κρυφθῆναι κάτω,
 ἣ πτηνὸν ἄραι σῶμ' ἐς αἰθέρος βάθος,
 εἰ μὴ τυράννων δώμασιν δώσει δίκην.
 πέποιθ' ἀποκτείνασα κοιράνους χθονὸς
 1300 ἄθῳος αὐτὴ τῶνδε φεύξεσθαι δόμων;
 ἀλλ' οὐ γὰρ αὐτῆς φροντίδ' ὥς τέκνων ἔχω,
 κείνην μὲν οὖς ἔδρασεν ἔρξουσιν κακῶς,
 ἐμῶν δὲ παίδων ἦλθον ἐκσῶσαι βίον,

1286. φόνῳ: is dat. of cause.

1288. ἀκτῆς: the Molurian rock near Megara. — ὑπερτείνασα πόδα: namely, in the act of stepping off into the sea.

1290. δεινόν: that is, that can be called terrible in comparison with these crimes.

1293–1414. EXODOS.

1293–1316. First Scene. Jason and Chorus. Iambic trimeter. — Jason comes in breathless haste to save his children from the vengeance of the Corinthians.

1296 f. νιν . . . σφε: the repetition

of the pronoun after so short an interval is singular. But as δεῖ can take an acc. even without an inf. (as δεῖ με τούτου), it is possible that νιν was felt to belong so closely to δεῖ as to justify another subject for the inf. — πτηνόν: on wings. — εἰ μὴ δώσει: if she means to escape paying; GMT. 407.

1300. αὐτή: the sense is: 'does she who killed others expect to escape death herself?'

1301 f. ἀλλὰ . . . γάρ: ἀλλὰ introduces ἔρξουσι below; cf. 1067. — (οὔτοι) οὖς (κακῶς) ἔδρασεν ἔρξουσιν κακῶς.

1303. ἐκσῶσαι: GMT. 772.

μή μοι τι δράσωσ' οἱ προσήκοντες γένει,
 1305 μητρῶον ἐκπράσσοντες ἀνόσιον φόνον.

ΧΟΡΟΣ.

ὦ τλήμον, οὐκ οἶσθ' οἷ κακῶν ἐλήλυθας,
 Ἰάσον· οὐ γὰρ τούσδ' ἂν ἐφθέγξω λόγους.

ΙΑΣΩΝ.

τί δ' ἔστιν; ἦ που καμ' ἀποκτείνει θέλει;

ΧΟΡΟΣ.

παῖδες τεθνᾶσι χειρὶ μητρώᾳ σέθεν.

ΙΑΣΩΝ.

1310 οἷμοι τί λέξεις; ὥς μ' ἀπώλεσας, γύναι.

ΧΟΡΟΣ.

ὥς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δή.

ΙΑΣΩΝ.

ποῦ γάρ νιν ἔκτειν', ἐντὸς ἧ ἔωθεν δόμων;

ΧΟΡΟΣ.

πύλας ἀνοίξας σῶν τέκνων ὄψῃ φόνον.

ΙΑΣΩΝ.

χαλᾶτε κληῖδας ὥς τάχιστα, πρόσπολοι,

1304 f. μοι: dativus incommodi of the person remotely interested, as in 283. With δράσωσι understand αὐτούς. — οἱ προσήκοντες γένει: sc. Κρέοντι. — μητρῶον: committed by their mother. — ἐκπράσσοντες φόνον: = ἐκπρ. φόνου δίκην.

1309 ff. παῖδες . . . σέθεν: to be taken together. — τί λέξεις (GMT. 71): what do you mean? The future as if

the speaker did not comprehend the whole calamity and expected some further account. — ὥς οὐκέτ' ὄντων: on the construction, see GMT. 864, 865. — φρόντιζε: consider solemnly, take it to heart.

1314 ff. Addressed to the slaves within, who alone can undo the fastenings. So Theseus, Hipp. 808-810, calls

- 1315 ἐκλύεθ' ἄρμούς, ὡς ἴδω διπλοῦν κακόν,
τοὺς μὲν θανόντας, τὴν δὲ τείσωμαι φόνῳ.

ΜΗΔΕΙΑ.

35962

- τί τάσδε κινεῖς κἀναμοχλεύεις πύλας,
νεκροὺς ἐρευνῶν κἀμὲ τὴν εἰργασμένην ;
παῦσαι πόνου τοῦδ'. εἰ δ' ἐμοῦ χρεῖαν ἔχεις,
1320 λέγ' εἴ τι βούλῃ, χειρὶ δ' οὐ ψαύσεις ποτέ.
τοῖόνδ' ὄχημα πατρὸς Ἥλιος πατὴρ
δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερός.

ΙΑΣΩΝ.

ὦ μῖσος, ὦ μέγιστον ἐχθίστη γύναι
θεοῖς τε κἀμοὶ παντί τ' ἀνθρώπων γένει,

to the slaves within to open the doors that he may see the body of Phaedra :

χαλᾶτε κλῆθρα, πρόσπολοι, πυλωμάτων,
ἐκλύεθ' ἄρμούς, ὡς ἴδω πικρὰν θέαν
γυναικός, ἣ με κατθανοῦσ' ἀπώλεσεν.

Loose the fastenings of the doors, my servants, undo the bolts, that I may see a bitter sight — my wife, who by her death proved my death, too.

— **διπλοῦν κακόν** : the corpses and the murderess. — In *τὴν δὲ τείσωμαι* there is an abrupt change of construction ; we should expect *τὴν δὲ κτείνασαν*, ἣν *τείσωμαι φόνῳ*.

1317–1419. Second Scene. Jason and Medea.

1317–1388. Iambic trimeter. While Jason is trying to force the door, Medea suddenly appears aloft in a chariot drawn by dragons (see Hypothesis 7–9: cf. *Introd.* § 16), bearing the bodies of the boys. — **ἀναμοχλεύεις** : so Heracles (*Herc. Fur.* 999) *σκάπτει, μοχλεύει θύρε-*

τρα, not, however, on the stage. That Jason actually uses a lever is hardly to be thought ; probably the word is applied metaphorically to his efforts to lift the door off its hinges. But the phrase apparently excited the ridicule of Aristophanes, whose words (*Clouds* 1397) are taken to be a parody of this passage :

ὦ καινῶν ἐπῶν κινητὰ καὶ μοχλευτὰ.

O prier and lever of modern discourse !

1322. **ἔρυμα χερός** : *protection against the hand*. Cf. the Homeric phrase, *Il.* 4, 137 :

μίτρης, ἣν ἐφόρει ἔρυμα χροός, ἔρκος ἀκόντων.

1323. **μέγιστον ἐχθίστη** : strengthened superlative ; cf. *Alc.* 790 :

τίμα δὲ καὶ τὴν πλεῖστον ἡδίστην
θεῶν

Κύπριν βροτοῖσιν.

- 1325 ἥτις τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος
 ἔτλης τεκοῦσα καὶ μ' ἄπαιδ' ἀπώλεσας·
 καὶ ταῦτα δράσας ἥλιόν τε προσβλέπεις
 καὶ γαῖαν, ἔργοι τλᾶσα δυσσεβέστατον.
 ὅλοι· ἐγὼ δὲ νῦν φρονῶ, τότε οὐ φρονῶν
 1330 ὅτ' ἐκ δόμων σε βαρβάρου τ' ἀπὸ χθονὸς
 Ἑλλην' ἐς οἶκον ἡγόμην, κακὸν μέγα,
 πατρός τε καὶ γῆς προδότιν ἢ σ' ἐθρέψατο·
 τὸν σὸν δ' ἀλάστορ' εἰς ἔμ' ἔσκηψαν θεοί·
 κτανοῦσα γὰρ δὴ σὸν κάσιν παρέστιον.
 1335 τὸ καλλίπρῳρον εἰσέβης Ἀργοῦς σκάφος.
 ἥρξω μὲν ἐκ τοιῶνδε, νυμφευθεῖσα δὲ
 παρ' ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα,
 εὐνῆς ἑκατὶ καὶ λέχους σφ' ἀπώλεσας.
 οὐκ ἔστιν ἥτις τοῦτ' ἂν Ἑλληνὶς γυνή
 1340 ἔτλη ποθ', ὦν γε πρόσθεν ἡξίου ἐγὼ
 γῆμαί σε, κῆδος ἐχθρὸν ὀλέθριόν τ' ἐμοί,

1329. φρονῶν: participle of the imperfect; GMT. 140.

1333. τὸν σὸν . . . θεοί: *an avenging demon which haunted thy family the gods have hurled upon me.* This refers back to νῦν φρονῶ, 1329. The sense of the whole is: 'now I realize what I did not realize before; an ancestral curse which rested on thy family has passed over upon me.' The idea of the ἀλάστορ, so prominent in Greek tragedy, had its roots in the popular belief. It is a demon of vengeance, which ceaselessly haunts its victims, and passes from generation to generation perpetuating crime and misery. So here the ἀλάστορ spoken of (the evil genius which actuates Medea) is the personification of an ancient curse

clinging to Medea's family; it had wreaked itself on that family in the murder of Apsyrtus, and now on Jason in the murder of his children.

1334. παρέστιον: heightens the guilt. He had fled to the *ἑστία* as a suppliant. Euripides adopts the account, also followed by Sophocles in the *Κολχίδες*, that Apsyrtus was murdered at home. The common story is that he accompanied Medea and Jason in their flight, and was slain on the way.

1337. ἀνδρὶ τῷδε: (*huic homini*) *me.* Cf. 181, 716.

1340. ὦν: the plural idea, 'Ἑλληνίδων γυναικῶν', is involved in the preceding.

- λείαναν, οὐ γυναιῖκα, τῆς Τυρσηνίδος
 Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν.
 ἀλλ' οὐ γὰρ ἂν σε μυρίοις ὀνείδεσι
 1345 δάκοιμι· τοιόνδ' ἐμπέφυκέ σοι θράσος·
 ἔρρ', αἰσχροποιὲ καὶ τέκνων μαιφόνε.
 ἐμοὶ δὲ τὸν ἐμὸν δαίμον' αἰάζειν πάρα,
 ὃς οὔτε λέκτρων νεογάμων ὀνήσομαι,
 οὐ παῖδας οὓς ἔφυσα κάξεθρεψάμην
 1350 ἔξω προσειπεῖν ζῶντας, ἀλλ' ἀπώλεσα.

ΜΗΔΕΙΑ.

- μακρὰν ἂν ἐξέτεινα τοῖσδ' ἐναντίον
 λόγοισιν, εἰ μὴ Ζεὺς πατὴρ ἠπίστατο
 οἷ' ἐξ ἐμοῦ πέπονθας οἶά τ' εἰργάσω·
 σὺ δ' οὐκ ἔμελλες τᾶμ' ἀτιμάσας λέχη
 1355 τερπνὸν διάζειν βίοτον ἐγγελῶν ἐμοί,
 οὔθ' ἡ τύραννος οὔθ' ὁ σοὶ προσθεὶς γάμους
 Κρέων ἄτιμον τῇσδέ μ' ἐκβαλεῖν χθονός.
 πρὸς ταῦτα καὶ λείαναν, εἰ βούλῃ, κάλει,
 καὶ Σκύλλαν ἣ Τυρσηνὸν ὥκησεν πέδον·
 1360 τῆς σῆς γὰρ ὡς χρὴ καρδίας ἀνθηψάμην.

1342. *Τυρσηνίδος*: either *Italian* (the Etruscans being to Euripides the representative people of Italy), or because she lived at the entrance to the Tuscan sea. Cf. 1359.

1344. *ἀλλά*: introduces *ἔρρε*. See on 1301.

1347. *πάρα*: = *πάρεστι*; cf. 443.

1348 ff. Observe οὔτε . . . οὐ: correlated. — *προσειπεῖν*: see on 1069.

1351. *ἐξέτεινα*: the aor. refers to the present moment, the idea being, 'I should undertake to make a long speech (which, however, I do not),' whereas *ἐξέτεινον* would mean rather,

'I should now be making a long speech'; GMT. 414. Cf. v. 425.

1357. *ἄτιμον*: Scholiast: *ἀτιμώρητον*, *unavenged*, a meaning which the word has in 438. Cf. Aesch. *Ag.* 1279: οὐ μὴν ἄτιμοί γ' ἐκ θεῶν τεθνήξομεν.

It takes the emphasis: 'Creon was not going to banish me *without my having my revenge*.' *ἄτιμος* gets this meaning naturally; it is, *without satisfaction*, *deprived of one's due*, since vengeance was a *τιμή*, or *natural right*.

1359 f. Cf. 1342. — *ὥκησεν*: *has fixed her habitation in*, so *dwells in*. — *ὡς χρὴ*: *comme il faut*, *finely*.

ΙΑΣΩΝ.

καυτή γε λυπῇ καὶ κακῶν κοινωνὸς εἶ.

ΜΗΔΕΙΑ.

σάφ' ἴσθι· λύει δ' ἄλγος, ἣν σὺ μὴ ᾔγγελας.

ΙΑΣΩΝ.

ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.

ΜΗΔΕΙΑ.

ὦ παῖδες, ὡς ὠλεσθὲ πατρώα νόσῳ.

ΙΑΣΩΝ.

1365 οὔτοι νυν ἡμῇ δεξιὰ σφ' ἀπώλεσεν.

ΜΗΔΕΙΑ.

ἀλλ' ὕβρις οἷ τε σοὶ νεοδμήτες γάμοι.

ΙΑΣΩΝ.

λέχους σφέ γ' ἡξίωσας εἵνεκα κτανεῖν:

ΜΗΔΕΙΑ.

σμικρὸν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖς;

ΙΑΣΩΝ.

ἥτις γε σώφρων· σοὶ δὲ πάντ' ἐστὶν κακά.

ΜΗΔΕΙΑ.

1370 οἷδ' οὐκέτ' εἰσί· τοῦτο γάρ σε δήξεται.

1362. λύει (cf. 506) ἄλγος: *grief profits me*: i.e. I can afford to grieve.

1364. νόσῳ: *morbid passion*.

1366. σοί: in sense with ὕβρις as well as γάμοι.

1367. γε: belongs to λέχους; an enclitic (or μέν, δέ) often separates γε from its word.

1368. Cf. 265 f.

1369. Yes, to one who, etc.

ΙΑΣΩΝ.

οἷδ' εἰσὶν ὦμοι σὼ κάρα μιάστορες.

ΜΗΔΕΙΑ.

ἴσασιν ὅστις ἦρξε πημονῆς θεοί.

ΙΑΣΩΝ.

ἴσασι δῆτα σὴν γ' ἀπόπτυστον φρένα.

ΜΗΔΕΙΑ.

στύγει· πικρὰν δὲ βάξιν ἐχθαίρω σέθεν.

ΙΑΣΩΝ.

1375 καὶ μὴν ἐγὼ σὴν· ῥάδιοι δ' ἀπαλλαγαί.

ΜΗΔΕΙΑ.

πῶς οὖν; τί δράσω; κάρτα γὰρ καγὼ θέλω.

ΙΑΣΩΝ.

θάψαι νεκρούς μοι τούσδε καὶ κλαῦσαι πάρες.

ΜΗΔΕΙΑ.

οὐ δῆτ', ἐπεὶ σφᾶς τῇδ' ἐγὼ θάψω χερί,

1371. *εἰσὶν*: answers *οὐκέτ' εἰσὶ* of the previous verse. 'They live as ruthless avengers to haunt thee.' — *μιάστωρ* (*polluter*) is either (1) a guilt-stained wretch whose contact defiles others, or (2) the ghost of a murdered man haunting the murderer and producing *μίασμα*, 'blood-guiltiness.' It has the latter meaning here and in Aesch. *Eum.* 177:

ποτιτρόπαιος ὦν δ' ἕτερον ἐν κάρα
μιάστορ' ἐγγενῇ πάσεται.

Being polluted, he shall find upon his head another avenger from his own stock.

Hence *σὼ κάρα*, because their blood is upon Medea's head.

1374. *στύγει*: *abhor me* if you will, referring to the word *ἀπόπτυστον* above. — *βάξιν*: here means *conversation, society*.

1375. *ῥάδιοι δ' ἀπαλλαγαί*: Medea wishes him to leave her (this is implied in 1374), that she may accomplish undisturbed the burial of her children before setting out for Athens. He says: 'Riddance is easy,' i.e. to be had on easy terms. She scornfully asks how, affecting to be anxious to comply. Jason's answer is: (1377) 'Give me the bodies to bury and I will leave you.'

- φέρουσ' ἐς Ἥρας τέμενος Ἀκραίας θεοῦ,
 1380 ὥς μή τις αὐτοὺς πολεμίων καθυβρίσῃ,
 τύμβους ἀνασπῶν· γῇ δὲ τῇδε Σισύφου
 σεμνὴν ἑορτὴν καὶ τέλη προσάψομεν
 τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβοῦς φόνου.
 αὐτὴ δὲ γαῖαν εἶμι τὴν Ἐρεχθέως,
 1385 Αἰγεί στυοικήσουσα τῷ Πανδίωνος.
 σὺ δ', ὥσπερ εἰκός, καθανῇ κακὸς κακῶς,
 Ἀργοῦς κára σὸν λευγάνῳ πεπληγμένος,
 πικρὰς τελευτὰς τῶν ἐμῶν γάμων ἰδών.

1379. The most famous Corinthian temple of Hera ἀκραία (goddess of the heights) was at the end of the Heraean promontory in the Corinthian gulf, distant from the city several miles in a straight line across the bay. Many editors have supposed that temple to be meant here, but the local tradition represented the children as buried in the city itself; at least Pausanias (ii. 3. 6) tells us that there was a monument (μνῆμα) to the children on the street leading toward Sicyon, near the Odeum, and above the spring of Glauce. We know further that in the same quarter, on a spur of the Acrocorinthus, there was a temple to Hera βουναία, called also ἀκραία from the temple's situation on the height. It is altogether probable that this was the temple in which the rites relating to Medea were celebrated, and in the τέμενος of which the children's graves were. Cf. Frazer's *Pausanias*, iii, pp. 26 f. This view is confirmed by the Scholiast on this passage, who says that the temple here mentioned was situated on the Acrocorinthus.

The spring of Glauce was discovered and excavated by the American School of Classical Studies in 1899.

1380. ὥς μή τις, κτλ.: the sacredness of the place would prevent the desecration of the graves.

1382. ἑορτὴν καὶ τέλη: see *Introd.* § 19.

1386. Medea here appears endowed with the prophetic gift, to which she has a right as a sorceress and the granddaughter of a god. As to Jason's death, see *Hypothesis First*, 18 ff. The Scholiast knows another account, according to which Jason had hung up the ship's gunwale in the temple of Hera, and this fell down and crushed him. See also Neophron, who followed, or invented, another tradition, according to which Jason met his fate by hanging. *Frg.* 3:

τέλος φθερεῖς γὰρ αὐτὸν αἰσχίστῳ μύρῳ,
 δέρεη βροχωτὸν ἀγχόνῃ ἐπισπάσας.
 τοία σε μοῖρα σὼν κακῶν ἔργων μένει,
 διδάξῃς ἀλλοῖς μυρίας ἐφ' ἡμέρας
 θεῶν ὑπερθε μήποτ' αἰρεσθαι βροτούς.

ΙΑΣΩΝ.

1390 ἀλλὰ σ' Ἐρινὺς ὀλέσειε τέκνων
φονία τε Δίκη.

ΜΗΔΕΙΑ.

τίς δὲ κλύει σου θεὸς ἢ δαίμων,
τοῦ ψευδόρκου καὶ ξειναπάτου;

ΙΑΣΩΝ.

φεῦ φεῦ, μυσαρὰ καὶ παιδολέτορ.

ΜΗΔΕΙΑ.

στείχε πρὸς οἴκους καὶ θάπτ' ἄλοχον.

ΙΑΣΩΝ.

1395 στείχω, δισσωὺν γ' ἄμιρος τέκνων.

ΜΗΔΕΙΑ.

οὔπω θρηνεῖς· μένε καὶ γῆρας.

ΙΑΣΩΝ.

ὦ τέκνα φίλτατα.

ΜΗΔΕΙΑ.

μητρί γε, σοὶ δ' οὔ.

ΙΑΣΩΝ.

κάπειτ' ἔκανες;

1389–1419. Anapaests.

1389 f. ἀλλὰ σέ (not ἀλλά σε): with emphasis on the pronoun. — Ἐρινὺς τέκνων: the Erinyes of a particular person is often spoken of as avenging his death. — φονία: i.e. requiting murder with murder.

1392. Cf. 800 ff.

1396. οὔπω θρηνεῖς: the sense is: 'you do not yet know what grief is. Wait till you are old.' Paley. He will then feel what it is to be childless. — καὶ γῆρας: age in addition to your present afflictions.

ΜΗΔΕΙΑ.

σέ γε πημαίνουσ'.

ΙΑΣΩΝ.

1400 ὦμοι, φιλίου χρῆζω στόματος
παίδων ὁ τάλας προσπτύξασθαι.

ΜΗΔΕΙΑ.

νῦν σφε προσανδᾶς, νῦν ἀσπάζῃ,
τότ' ἀπώσάμενος.

ΙΑΣΩΝ.

δός μοι πρὸς θεῶν
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.

ΜΗΔΕΙΑ.

οὐκ ἔστι μάτην ἔπος ἔρριπται.

ΙΑΣΩΝ.

1405 Ζεῦ, τὰδ' ἀκούεις ὥς ἀπελαινόμεθ',
οἷά τε πάσχομεν ἐκ τῆς μυσαρᾶς
καὶ παιδοφόνου τῆσδε λεαίνης;
ἀλλ' ὅποσον γοῦν πάρα καὶ δύναμαι
τάδε καὶ θρηνῶ κάπιθεάζω,

1400. *προσπτύξασθαι*: here = *kiss*, infinitive of purpose added epexegetically; *στόματος*, the object of *χρῆζω*, supplies the object of *προσπτύξασθαι*.

1401. *προσανδᾶς*: see on 1069. This verb is regularly used of farewell words spoken to the dead, — a Greek custom. — *ἀσπάζῃ*: of a parting salutation, as *Tro.* 1275 f., where Hecabe says:

ἀλλ', ὦ γεραιὲ πούς, ἐπίσπενσον μόλις
ὥς ἀσπάσσωμαι τὴν ταλαίπωρον πόλιν.

O aged foot, press hardly on, that I may take leave of my unhappy city!

1408. *ὅποσον*: belongs to *πάρα* (= *πάρεστι*) and *δύναμαι*, and refers to the whole of the next line, — 'I do at least what I can, I lament. . . .'

- 1410 μαρτυρόμενος δαίμονας ὥς μοι
 τέκν' ἀποκτείνασ' ἀποκωλύεις
 ψαῦσαι τε χεροῖν θάψαι τε νεκρούς,
 οὐς μήποτ' ἐγὼ φύσας ὄφελον
 πρὸς σοῦ φθιμένους ἐπιδέσθαι.

ΧΟΡΟΣ.

- 1415 πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ,
 πολλὰ δ' ἀέλπτως κραίνουσι θεοί·
 καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
 τῶν δ' ἀδοκῆτων πόρον ἡῦρε θεός.
 τοιόνδ' ἀπέβη τόδε πρᾶγμα.

1413. **φύσας**: the participle contains the leading idea, as often. *Would that I had never begotten them, to see them, etc.* — **ὄφελον**: augmentless for the sake of the metre.

1416 ff. These seem to have been stock verses of Euripides, for they con-

clude not only this play, but also the *Alcestis*, *Andromache*, *Bacchae*, and *Helena*. Whether written by Euripides or, as some think, added by actors, cannot now be determined. Wecklein points out that 1417 f. do not well apply to the *Medea*.



CHIEF DEVIATIONS

FROM THE BEST MANUSCRIPTS.

THE following list includes only cases in which the reading adopted in the text is found in no manuscript of the first class (see *Introd.* § 8). Before the colon stands the adopted reading, after it the reading of the first class Mss., minor variants neglected. Where the former is derived from Mss. of the second class it is marked 2; where from the scholia, S.; otherwise it stands by conjecture only. Smaller corrections are omitted.

107 ἀνάξει 2: ἀνάψει. — 140 τὸν: ὁ. — 149 ἀχάν: λαχάν. — 150 ἀπλάτου: ἀπλά-
στου. — 159 δυρομένα: ὀδυρομένα. — 182 σπεύσασα: σπεύσαι. — 228 γιγνώσκεις:
γιγνώσκειν. — 234 τοῦτ' ἔτ': τοῦτ' (τοῦδ' ἔτ' 2). — 253 πόλις θ' ἡδ' 2: πόλις ἡδ' and
γὰρ πόλις ἡδ'. — 259 τοσόνδε δ' ἔκ: τοσοῦτον δέ. — 261 δίκην: δίκη. — 262 ἡ τ':
ἦν τ'. — 273 σαυτῇ: αὐτῇ. — 323 μενῆς 2: μένης. — 361 [ἐξευρήσεις]: ἐξευρήσεις. —
415 σρέφουσι: στρέφουσι. — 445 ἐπανέστα: ἐπέστη and ἀνέστη. — 550 ἥσυχος 2:
ἡσύχως. — 565 εὐδαιμονοῖμεν: εὐδαιμονοίην. — 594 βασιλέων: βασιλέως. — 599 κνίζοι
2: κνίζει. — 643 δώματα: δῶμα. — 647 οἰκτρότατον: οἰκτροτάτων. — 654 μῦθον: μύθων.
— 656 ᾤκτισεν: ᾤκτιρε. — 695 μή που: ἡ που. — 703 συγγνωστ' ἄγαν ἄρ': συγγνωστὰ
γάρ. — 721 ὦν: ὦν μ'. — 736 μεθεῖ': μεθῆς (μεθεῖς). — 737 ἀνώμοτος: ἐνώμοτος. —
738 κάπικηρυκεύματα S.: κάπικηρυκεύμασι. — 739 τάχ' ἂν πίθοι σε: οὐκ ἂν πίθοιο. —
835 ῥοάς: ῥοαῖς. — 837 χώρας: χώραν. — 847 ἡ πόλις ἡ φίλων: ἡ φίλων ἡ πόλις. —
852 αἶρη: αἶρη. — 853 f. πάντη πάντως: πάντως πάντες. — 855 τέκνα φονεύσης:
τέκνα μὴ φονεύσης. — 860 ὅμματα 2: ὅμμα. — 864 χέρα φοινίαν: χεῖρα φοινίαν. — 867
οὐτὰν: οὐκ ἂν. — 905 τέρειναν: τερέλιν. — 926 τῶνδε θήσεται πατήρ: τῶνδ' ἐγὼ θήσω
(θήσομαι) πέρι, τῶνδε νῦν θήσομαι πέρι. — 945 to Med. S: Mss. to Jas. — 978 ἀνα-
δεσμῶν: ἀναδέσμων. — 983 πέπλον: πέπλων. — 984 χρυσότευκτόν τε: χρυσεότευκτον.
— 992 δλεθρον βιοτῆ S.: ὀλέθριον βιοτάν. — 1005 ἔα to Paed.: Mss. to Med. —
1012 δῆ: δέ. — 1015 κάτει: κρατεῖς. — 1054 θύμασιν S. and 2: δώμασιν. — 1077 οἶα
τ' ἐς 2: οἶα τε πρὸς. — 1087 παῦρον δὲ γένος μίαν: παῦρον δὲ δῆ (δέ τι 2) γένος. —
1089 οὐκ: κοῦκ. — 1099 ἐσορῶ 2: ὀρῶ. — 1130 ἐστίαν 2: οἰκίαν. — 1139 οἰκων S.:
ὄτων. — 1181 ἐκπλέθρον: ἔκπλεθρον. — 1182 ἂν ἤπτετο: ἀνόηπτετο. — 1189 λευκὴν:
λεπτὴν. — 1205 προσπίπτει 2: προσπίπτει. — 1221 δακρύουσι S. and 2: δακρύουσι.
— 1252 φοινίαν: φοινίαν. — 1255 γὰρ (σπέρμα) χρυσέας: γὰρ ἀπὸ χρυσέας. — 1256 αἶμα
S. (πέδοι) πίντειν: αἵματι πίντειν. — 1259 f. τάλαιναν φοινίαν τ': φοινίαν τάλαιναν
τ'. — 1280 ὄν: ὦν. — 1283 χέρα: χεῖρα. — 1295 τοῖσδ' ἔτ': τοῖσδέ γ'. — 1357 ἀτι-
μον S.: ἀνατεί. — 1371 ὦμοι: ὦμοι and ὀμοι. — 1374 στύγει: στυγεῖ. — 1398 ἔκαρες:
ἔκτανες. — 1409 κάπιθεάζω: κάπιθοάζω. — 1413 ὄφελον: ὦφελον.

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